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WHOLE NO. 2667



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DR. J. FRED WOLLE

Who Conducted the Bach Festival at Bethlehem, Pa., for the
Twenty-fifth Time on May 15 and 16.



THE TAMPA, FLA., CIVIC MUSIC ASSOCIATION MEMBERS ASSEMBLED TO HEAR PAUL KOCHANSKI, DISTINGUISHED VIOLINIST
The Tampa, Fla., Civic Music Association was organized according to the plan originated by Dema E. Harshbarger, president of the Civic Concert Service. Carl O. Brorein is president of the local organization.



MR. and MRS. EDGAR SCHOFIELD,
on their honeymoon at Atlantic City. They were married, April 6, in the First Presbyterian Church, New York. Mr. Schofield is well known as a vocal teacher as well as concert baritone, having appeared with Geraldine Farrar, with symphony orchestras in New York and Cleveland, the Handel and Haydn Oratorio Society, and the Mendelssohn Choir. His bride was Alice Marvin, daughter of Mr. and Mrs. Gwynne Marvin of Berkeley, Cal. Mr. Schofield will teach in Hollywood, Cal., this summer, as he has done for the past two years. His season there will probably open about the first of June.



JULIETTE LIPPE,
who appeared as Brunnhilde in Götterdämmerung at Covent Garden on May 8 with great success. (Photo by Ottokurt Vogelsang.)



EDGAR J. HANSEN,
composer-pianist, now a member of the Educational Department of G. Schirmer, Inc., New York, whose series of eight lectures was an outstanding event of Lyon & Healy's Gala Music Week Festival in their Chicago Concert Hall.

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ANN ARBOR, MICH.—An expectant hush on thousands of eager music lovers who packed the immense Hill Auditorium in Ann Arbor; the Chicago Symphony Orchestra poised, alert and ready; Frederick Stock lifts his baton and the Thirty-Eighth Annual May Festival is on. An occasion of thrilling importance and significance, this opening of a great festival in one of the most interesting music centers of the country. Thrilling because one realizes that for thirty-seven years past, the greatest artists of our time have been brought to this Middle West educational center. An imposing list of standard and new works have been performed by the University Choral Union and the Chicago Symphony Orchestra which has been a part of this famous festival almost from its inception. When one thinks of the thousands and thousands of students who have had this opportunity to make a contact with great music, one realizes what a fine service has been and is being rendered toward a musical culture not only of this state but toward a musically cultured America.

This year's festival, with its splendid list of artists, is a triumph for the managerial perspicacity of Dr. Charles A. Sink and for its musical director, Dr. Earl V. Moore. Also it is a superb refutation of the unfair and unjust criticism as to lack of interest in music, which has been leveled at universities.

The opening concert sounded the note of assured success for the entire festival. It was a matter for real congratulation that Dr. Sink was able to persuade Lily Pons to remain in this country to fulfil this engagement, and the furore which she created on the opening night was something long to be remembered. Lithe, youthful, magnetic, she captivated her audience from the first. And what an artist! Here is a voice, warm, velvety, vitally alive, capable of every traditional feat of coloratura and depending on none.

But transcending this is a great musical intelligence, a refinement of vocal art that is all too rare. The Mozart aria was done with excellent style and musicianship and the

well-worn Caro Nome and Bell Song, tire-some display mediums in the hands of most exponents of this branch of vocal art, became warm and living music when projected by her voice. The vast audience which was assembled to hear her gave her a mad enthusiasm as its tribute to her art.

Mr. Stock led his men through a reading of the Chausson Symphony, one replete with glowing color and delicate nuance. His orchestral accompaniments provided a perfect background for the shimmering loveliness of Mme. Pons' voice.

SECOND CONCERT

On Thursday evening the University Choral Union, under the direction of Earl V. Moore presented St. Francis of Assisi by Pierné. That Dr. Moore has a complete

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New Symphony Orchestra in the Making

At the Hotel St. Regis, New York City, a meeting was held on May 12 for the purpose of raising funds for the recently incorporated Civic Symphony Orchestra. After a recital by Alix Young Maruchess, viola d'amore, and Constance Beardsley, harpsichord, there were addresses by Gerald Campbell, C.M.G., British Consul General, John Tasker Howard and Grant Allen. The speakers were introduced by Mrs. Agnes Peel Hardman, who headed the committee of hosts and hostesses. The orchestra is to be under the management of Felix Leifels, for many years manager of the Philharmonic Orchestra, and Cesare Sodero is to be the conductor.

Kindler to Conduct National Symphony

Hans Kindler, cellist, who recently sailed for a short vacation in Europe, will return to this country in September to conduct the National Symphony Orchestra of Washing-

ton, D. C. This is a new organization which plans a season of twenty-four concerts, beginning in November. Mr. Kindler is well known in America as both conductor and cellist. He has appeared in both capacities in Washington, as well as with the Pittsburgh Symphony Orchestra, and has done a

great deal of conducting in Europe. Before returning to America next fall, Mr. Kindler will make a short concert tour, fulfilling engagements as cellist in London, Paris and Scheveningen. Mr. Kindler will continue his appearances as a solo artist as well as conductor in America next season.

Dr. J. Fred Wolle Directs Bach Festival for Twenty-fifth Time

Concerts Given on May 15 and 16 Before Audiences Drawn From All Parts of the Country — Beautiful Weather Enables Hundreds Unable to Secure Tickets to Hear the Music From the Campus—Nine Cantatas Programmed at Sessions on Friday—Mass in B Minor Given as Usual on Saturday—May 13 and 14 are the Dates Announced for the 1932 Festival

BETHLEHEM, PA.—Had one been able to order the weather for a festival it would have been difficult to find two more beautiful days than Friday and Saturday of last week, May 15 and 16, when the Bach Festival was given in the Packer Memorial Church of Lehigh University under the direction of Dr. J. Fred Wolle. The peaceful hills and valleys of Bethlehem seemed a perfect setting. After a week of rain the warmth and freshness of spring burst forth spontaneously. One felt the new vigorous life of the trees in full green, and the soft, scented breezes gave a feeling of calm. Between nature and art there was coordination, for there was the same feeling in the singing of the Bach Choir.

At the afternoon session on Friday four cantatas were given as follows: O God, from Heaven Look Below; We Thank Thee, O God, We Thank Thee; See Now! What Great Affection; Praise Ye the Lord, O My Spirit. These cantatas, which are so difficult to sing, even under the direction of such an eminent musician as Dr. Wolle, could not be done full justice to by amateurs like those in the Bach Choir without a real desire on their part to feel and assimilate the music. The members of the choir gave am-

ple proof that they had the desire. There was also an eagerness and joy which seemed to spring spontaneously from each individual and to give vitality to the singing. This love for the music of Bach Dr. Wolle has inspired in his singers. He has a personality which reflects itself in the choir. To many, Bach is dull and dry, an admirable contrapuntalist. Not, however, to those who attended this concert, for Dr. Wolle and his singers infused the music with such life and meaning that not even a non-Bach enthusiast could have helped but be inspired. Excellent pitch and rhythm, good tone and volume, admirable dynamics, and similar technical matters, were to be expected following such thorough training as that given by Dr. Wolle. But it was the genuine emotional content and the spiritual feeling that impressed the listeners most. In passages of calm one actually felt the repose, and the climaxes were dramatically effective. One was lifted above the commonplace by the sincerity of the director, the singers, soloists, and orchestra, the personnel of which was made up of men from the Philadelphia Orchestra.

Dr. Wolle makes very few changes in his choice of soloists from year to year. All of

(Continued on page 8)

New England Conservatory Receives Ditson Bequest

Under the terms of the will of Charles Healy Ditson, music publisher, who died in 1929, the New England Conservatory of Music has just received the sum of \$100,000, an endowment the stated purpose of which is: "To establish and maintain a chair or chairs of music or musical history or musical esthetics, or to establish and maintain scholarships or fellowships in music, or to give public performances of the musical compositions of talented students and graduates and, if preferred, other composers."

"The broad possibilities of usefulness of this bequest," said General Manager Ralph L. Flanders of the Conservatory, in making the announcement, "render it particularly valuable to a music school. How the income from the fund will be used has not been specifically determined. It may be decided by the directory committee to concentrate upon one of the uses named in Mr. Ditson's will, or, if that seems wiser, to divide the income among the three principal functions: endowment of teaching, scholarships, and public performances."

Webern Wins Prix de Vienne

VIENNA.—As every year, the city of Vienna granted, on May 1, one prize each to an important Viennese composer, writer and painter. The musical prize-winner for the year is Anton von Webern, Viennese modernist composer and conductor, who won the same prize before.

P. B.

Rudolph Ganz Forming New Orchestra

Rudolph Ganz, eminent pianist and conductor, is organizing a new symphonic ensemble to be known as the National Little Symphony Orchestra, the personnel of which will consist of twenty-five musicians selected from the finest orchestral players available in New York.

Mr. Ganz, who, as is well known, was for several years conductor of the St. Louis Symphony Orchestra, will go on tour with

the orchestra through the east and middle west next fall, preceding his own tour in the role of pianist, which begins the middle of November. The conductor explains his object in creating the new musical group thus: "It was brought about by rapidly increasing public interest in the type of concert and music that can be presented only by an ensemble of this character." He said that in formulating his programs he will present the most recent creations of the modern school as well as the works of classic masters. In some cities he will appear in the dual role of pianist and conductor, playing the solo parts of concerts with chamber orchestra accompaniment.

McCormack Accepts Vice- Presidency of Irish Academy of Music

John McCormack, replying to a cablegram from the Lord Mayor of Dublin asking him to accept the vice-presidency of the Royal Irish Academy of Music, sent the following cablegram from his home in California: "Will be delighted to accept the vice-presidency of the Irish Academy of Music, and hope thereby to realize my ambition to see in Dublin a great Civic Auditorium with Civic Orchestra housed there working in cooperation with the Academy of Music."

Juliette Lippe's Covent Garden Success

LONDON (By cable).—Juliette Lippe, singing Sieglinde at Covent Garden, scored an emphatic success. She showed effortless production, beauty of voice and gesture, and aroused genuine admiration. A capacity house accorded her eight curtain calls after both the first and second acts.

C. S.

Bilotti Scores in Cologne

According to a cable received from Paris, Anton Bilotti had marvelous success in Cologne. He played to a packed house, receiving great applause and playing seven encores.

E.



HIZI KOYKE,

charming Japanese soprano, member of the Philadelphia Grand Opera Company, Cincinnati Opera Company and Detroit Civic Opera Company, who recently won a personal success in New York in the Milton Aborn revival of *The Mikado*. Miss Koyke will again appear in *Iris* and *Butterfly*, as well as in *L'Oracolo*, at Cincinnati this summer.

Playing Concerts in Moscow

By Henry Cowell

MOSCOW is musically conservative. My music is usually considered radical, on account of its innovating a new and fulsome kind of piano resonance, and some new modes of piano technic. This tale is an account of the unheard-of ups and downs I encountered in playing concerts of my own music in Moscow, on the invitation of the Soviet government through its vehicle, the Society for Cultural Relations.

It should be clearly understood that the unusual features of my music are to blame for a good portion of the curious happenings; but it was not exclusively a matter of unique Soviet methods. Yet probably the music would not have had a similar reception, nor would details of a government invitation be carried out in the same way, in any other country in the world; and it seems paradoxical that advanced tendencies in American music, acceptable here, should prove too radical for Russia. Yet that is just what happened, as far as the official Soviet music committee is concerned. Other groups, however, took up the music with eagerness, and it is the resultant war between the two factions which made my experiences sufficiently novel to be worth relating.

Every detail of my trip, of the carrying out of plans, of the giving of concerts, included some unbelievable contrast in the behavior of different officials, from greatest enthusiasm to utter lack of interest.

I first received an invitation to go to Russia and play under Soviet auspices in London in 1926. The invitation had several unusual aspects. In the first place, it was utterly unsolicited. Usually so grave a matter as an official invitation to do anything whatsoever must be made the subject of voluminous correspondence before being decided, and in the case of a musician it might be assumed that his manager had worked under cover on the matter for some time before such an invitation would be forthcoming. In my case there was no such thing. After my playing a London concert, a gentleman introduced himself to me backstage, and informed me that he was a consul from Soviet Russia. He forthwith and without parleying, asked me to appear in Russia under official auspices. On inquiry, I found that it was one of his regular duties to investigate any unique artists who came to his attention, with a view to an official invitation to go to Russia if they proved sufficiently interesting. The idea intrigued me greatly, as we unfortunately do not instruct our consuls to foreign lands in this fashion.

I agreed to go to Russia at that time, but had no sooner made all final arrangements with the London consul than all Soviet delegates were returned home by Great Britain. I could not find the address of the consul through whom I had made arrangements; letters to him sent to England were returned to me. I wrote to every Russian official in Moscow who I considered might know something of the arrangements, but not one of my letters was answered. So I did not go to Russia; and this was the first example of oscillation between unexpectedly hearty interest and utter indifference.

Early in 1928, when I knew that I would be on tour in Europe during 1929, I thought it would be very interesting to visit Russia, and tried to re-open the invitation to play there. I wrote again to the officials in

charge of musical affairs there, and to a number of private musicians to whom I had letters of introduction. Only one of these letters was answered. One musician wrote "It would doubtless be interesting if you gave some concerts in Russia; why don't you give some?" It will be seen how meaningless this was, when it is understood that there is no way to play concerts in Russia except by government invitation.

Being disappointed in getting a renewal of my invitation to play in Russia, I applied for a visa to go there as a casual visitor.

I made the application from New York in February, 1929. The application was to be considered, and the answer given in Berlin. When I got to Berlin in April the visa was not granted; no reason was given.

I made an interesting discovery in Berlin. This was that the Soviets have in Berlin a certain official who has entire charge of all invitations to be tendered to foreign musicians to play in Russia. By the recent arrangement no one can go to Russia as an official musician except by his approval. In all my correspondence with Russia no one had told me of this important fact, and I only learned of it by chance. Most Russian officials, in fact, do not seem to know of it; it was entirely unknown at the Society for Cultural Relations in New York, for example. This official, who has the fates of all foreign musicians in his grasp, is not primarily a musician, but a doctor of chemistry. I was told that he was especially chosen on this account, because it was thought that a musician in this position would be biased, and not carry out the policy of the Soviets, which is this: they do not wish to be bothered by having sent to Russia any conventional performers on musical instruments, no matter how fine. Their attitude is that they have in Russia among themselves, very fine performers, and the only difference would be one of individual interpretation. This they are not particularly interested in. They wish invited to Russia only musicians who have made some definite innovation, who have added something new to music which is not known in Russia. A musician, they feel, would be apt to become moved by fine playing to such an extent that he might send in a mere good performer, while a scientist would be more likely to preserve cool judgment. So they chose Dr. Ernst Chain, a chemist with a great avocational devotion to music.

I had the good fortune to meet and please Dr. Chain, and he and some of the Russian embassy to Germany were inveigled into attending my Berlin concert. Several of the members of the embassy became wildly excited, said my music was something Russia must positively hear, and telegraphed Moscow to grant a visa and arrange concerts at once.

It was then the very last moment that I had time to go to Russia before playing in other parts of Europe, and the only train I could get was the weekly train which goes through from Paris to Vladivostok. The train was filled mostly with people going through beyond Moscow, and one could not get a sleeper. Nor could one find a seat; in fact it would have been a problem to find a place to put one's feet to stand. I had some

misgivings as to whether I could stand from Berlin to Moscow, and then step off the train and play a concert immediately. But Dr. Chain was horrified that I should ever have considered so unpleasant a possibility; "of course, we will get a private car for you," he said, "at least as far as the Russian border!" I was not at all prepared for a private car, which I would have considered far too elegant for Soviets to consider. I thought it augured well, however, and began to have visions of an official reception committee, and of being housed in state, perhaps in some former palace, once I got to Moscow.

When I arrived in Moscow, though, no one met me, and no provision had been made for me to sleep, which is a serious matter there, as I found, for the hotels were filled for many days in advance. With great difficulty, as I know no Russian, I made my way to the home of Samuel Feinberg, a composer whom I had met at Dr. Chain's in Berlin. He succeeded, after telephoning a great deal, in finding that a concert was being arranged for me, and had been announced; and that the Cultural Relations Society's music committee were in charge of it. I visited the music committee, who, as a polite gesture, invited me to play for them. When they heard the music, however, they behaved strangely. Instead of saying anything to me, they congregated in a corner of the room and whispered. The result of the whisper was soon made known to me. They were profoundly shocked at the radicalism of my music, which they considered would be too advanced to be understood in Russia, and they therefore felt obliged to cancel my concert. So after being hauled in state to Russia in a special car, I had nothing to do, once I got there. And still there was no provision for my being housed. The committee did not feel any responsibility in housing me, and the Cultural Relations people promised sweetly to do their best, but nothing ever came of it. Feinberg telephoned for me to every hotel, big and small, in Moscow, and we found one hotel which might possibly have a room in some weeks. A private room was out of the question, as everyone is very crowded in Moscow. I tried to make myself comfortable on a park bench, when word came through an American newspaper man that he had been able to get permission for me to sleep in a room which was to be sublet for a few days. It was a horribly costly, but most grateful shelter.

When the music committee canceled my concert I gave up hope of presenting music in Moscow, but thought only of availing myself of the opportunity to visit Russia. Yet as it proved, the committee's refusal was the best thing that could have happened, as far as making me known musically in Moscow is concerned. For all circles are not musically conservative there, and when it became noised about that there had come from America a young musician who was so radical in his music that he had been boycotted by the conservative committee, then for the first time there was interest about me in more important musical circles. It being a rash thing to go counter to any government decision, the first invitations I received to play for well known musicians in Moscow privately were somewhat surreptitious. If

I proved to write really dangerous music they could then withdraw their interest and no one would be the wiser.

My first invitation was to play for Constantin Igumnoff, director of the Moscow Conservatory. He also invited a few trusted members of the faculty. My music was received by all of them with wild acclaim, and they took a vivid interest. Igumnoff declared that the committee who turned me down was wrong, stoggy, and over-cautious, and said that he would buck them, and present me himself, in concert. This was the equivalent of declaring a musical war, because the committee which turned me down was official, and official decisions are not usually contravened; yet Igumnoff's position is very distinguished, and he has legal authority as the government's head of Russia's greatest musical institution. Within the conservatory Igumnoff had final authority, so it was there that he first presented me, with assistance of Feinberg and Nicolas Shiliaeff, one of the faculty, who was very enthusiastic.

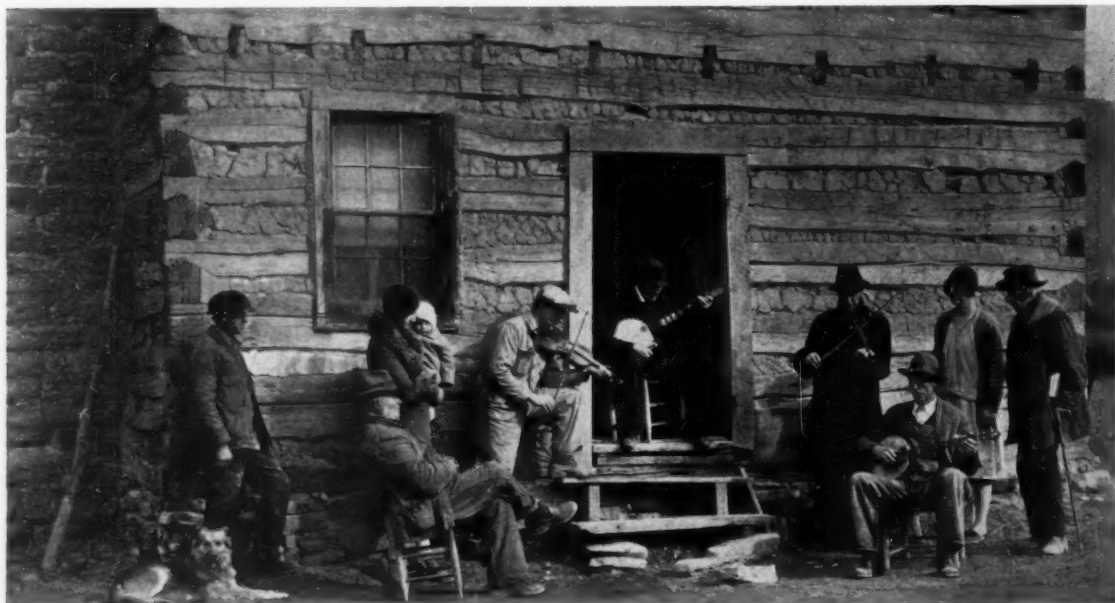
The conservatory at Moscow is probably the greatest university of music in the world, for all private music teaching is obsolete in Moscow. All the former music teachers are at the conservatory, and all the talented music students from all over Russia are sent to it, or to similar schools in other large centers. There are thousands and thousands of music students in the Moscow institution, and almost as many teachers in the faculty as there are students in most conservatories.

I first played for the faculty of the conservatory, and created so much interest and discussion that I was asked to play for the students, which I did in three relays, there being no available hall that would hold them all at once. The student concerts were exciting and extraordinary. They began at four o'clock in the afternoon, and were supposed to last an hour. For the first of these concerts I made the mistake of preparing an hour's program, but this arrangement proved utterly futile. After I played my first number for them, there rose from the hall an indescribable roaring and bellowing, like Niagara Falls and a touch-down at a football game combined. Yells, shouts, clapping, and stamping of feet jumbled into one mighty din. The noise indicated neither approval nor disapproval, I think, but intense interest. The noise showed no sign of abating, so I raised my hand, and when there was quiet, I began to play the second number on the program. Upon which, the noise began again, and rose to such a wild pitch that I was forced to stop. The students sent a delegate onto the stage who could speak German (in which language I did most of my conversing in Russia) to ask if I would please be good enough to play the first composition over. I did so. The same sort of roaring followed, and I again tried unsuccessfully to start the second piece on the program. They sent up the delegate again to ask if I could please consider playing the first piece a third time. I did so; and it was only with reluctance that I was then finally permitted by the students to begin the next number. Its reception was the same, and after I had played it four times in succession I was permitted to go on and play the third piece. The third piece, as it happened, contains some very unusual methods of playing the piano, and it created such excitement that I had to play it through no less than seven times! In other words, I had to devote a half an hour, or half the supposed length of the whole program, to repeating one piece alone.

After I had been playing for about the full hour which was supposed to be the entire length of the program, I began to think longingly of an intermission. So after the final repetition of the third piece on the program, I began sneaking off the stage, hoping to reach the safety of the green room for a moment's rest before by absence from the stage was noticed. But this was not to be. As soon as I tried to escape from the stage a more frightful roar than any before went up, and the familiar delegate came up to ask me if I didn't realize that an intermission would be a great waste of time? This was the only opportunity of these students to hear me, and they were all greatly interested and wished me to continue. "Besides," the delegate said, "the time is very limited, as there will be another concert at eight-thirty in this hall, and we can only use it until about eight-fifteen." The time was then a few moments before five o'clock. The upshot was that I played right straight through from four until eight-fifteen, repeating every work not less than three, nor more than seven times. When we finally had to abandon the hall because of the next concert held there, the students all gathered about me and said what a pity it was that the hall had to be used, and that we couldn't go on with the concert.

I played the same sort of concert, lasting from four to after eight o'clock, on three successive days. The psychology of these

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A GROUP OF MOUNTAIN MUSICIANS NEAR MARION, VA., practising for the Virginia folk music program which was given at the Virginia Choral Festival at Charlottesville.

SUCCESS OF GRAND RAPIDS SYMPHONY ORCHESTRA UNDER KARL WECKER A NOTABLE ACHIEVEMENT

A Pioneer, This Symphonic Body Has Now Won National Recognition—Noted Artists Have Been Its Soloists, and Youthful Conductor Has Proven an Inspiration to Musicians and Music Lovers

GRAND RAPIDS, MICH.—With sold-out houses at every performance and unrestrained praise of musical excellence from visiting artists, the Grand Rapids Symphony Orchestra, conducted by Karl Wecker, concluded on the evenings of May 1 and 2 a season of symphony concerts which may well be envied by older and more firmly established orchestras in larger musical centers.

Percy Grainger, eminent pianist and composer, in an impromptu curtain speech given during his recent appearance as soloist with the Grand Rapids Symphony, took occasion to express publicly his enthusiastic praise and appreciation of the exceptional work being done by Karl Wecker and his orchestra. "It is significant," said Mr. Grainger, "that Grand Rapids, which has produced one of the most notable of modern composers in Leo Sowerby, has also produced one of the most notable orchestras. Of course America is full of good orchestras of every kind. When I say this orchestra is notable, I mean that it strikes a note that I don't hear in the others. . . . Most American orchestras are not particularly American in their personnel, and their conductors are not American. What happens in most cities is that very able musicians and conductors are imported and you have a great deal of un-American music-making going on. I have no fault to find with such orchestras. They make splendid music, but they do not happen to be ushering in the day when America will leave her racial, characteristic mark on music as she has on automobiles, on boxing, on literature, and many other fields."

"This orchestra is a glorious exception to the rule," continued Mr. Grainger. "I find here a spirit that is peculiarly American. I find a conductor who is not only an unusually gifted artist, but also a native-born American with American qualities of resourcefulness, sensitiveness, and unselfishness. Tonight I am in the lucky position of hearing my works given absolutely as I want them given, and I am very grateful to the artistry and resourcefulness that have made it possible."

Grand Rapids, like many another similar community, found it virtually impossible, after several valiant attempts, to maintain a real symphony orchestra in the traditional style. However, in 1929, the Grand Rapids Press, the St. Cecilia Society, the local Musicians' Union, and the Board of Education, announced themselves self-appointed champions of symphonic music and joined forces with Karl Wecker to reorganize an orchestra, to call forth a citizens' committee empowered to form a symphony society, and to proclaim far and wide the great civic possibilities of the project.

The first concert after this rehabilitation exceeded in every particular the most optimistic predictions of its zealous supporters. Every conceivable space in the concert auditorium was filled with ultra-enthusiastic

MUSIC IN THE MIDLANDS

(Editorial in the Chicago Daily Tribune, April 8, 1931)

Percy Grainger, pianist and composer, took occasion the other day to remark upon the accomplishments of the Grand Rapids Orchestra. He was speaking at the conclusion of the concert season. He found much satisfaction in the fact that the organization made up of musicians working, living, and studying in Grand Rapids, had become something more than a source of diversion to its members. Its accomplishments, he found, lifted it out of the class of provincial orchestras. It was capable of giving a distinguished interpretation of the works of the great composers.

The fact that organizations like that in Grand Rapids . . . are thriving, that the enthusiasm of the organizers is reflected in the enthusiasm of the audiences, is a matter for much satisfaction. It is another evidence that the Midlands are maturing.

music-lovers long before the hour for the performance to begin, while a throng, which was quite as numerous and enthusiastic as the one inside, and which jammed the lobby and blocked the adjacent street, was persuaded to disperse after an extempore promise had been secured from orchestra officials that an overflow concert would be given the following evening.

Since that memorable occasion, all concerts of the Grand Rapids Symphony have

been given in pairs, and the S. R. O. sign invariably is displayed before every performance.

Most of the credit for the great success of the orchestra is attributed to Karl Wecker, who, before coming to Grand Rapids, was director of music at the University of Cincinnati where he organized, under the patronage of the university, the Student Symphony Orchestra Association, comprising 110 players, which won wide acclaim among critics and audiences and was recognized as a training school for symphony players by the Cincinnati Symphony Orchestra Association.

Since coming to Grand Rapids, Mr. Wecker has taken a leading part in the musical and educational life of the community, inspiring all who come in contact with him to surpass themselves in the effort to attain the high artistic standards which he holds as ideal.

During March, the Grand Rapids Symphony sponsored a Student Music Contest open to all young pianists and violinists enrolled in the schools of the city, in which one winner was selected from each group and given the opportunity to appear as soloist with the orchestra at the Young People's Concerts on April 22 and 23.

Artists appearing with the orchestra at the regular subscription concerts this season included the following: Roderick White, guest conductor; Kathryn Strong Gutekunst, contralto; Percy Grainger, pianist; Peter Kleyenberg, cellist; Carl Bern, violinist; Robert Newberg, clarinetist; Parthenia Vogelback, pianist, and Leland D. Bullard, assistant conductor of the orchestra. Mrs. Augusta Rasch Hake played a second piano part with Percy Grainger at his performance of The Jutish Medley with the orchestra.

The present officers of the Grand Rapids Symphony Society include the following: president, James H. Sheppard, prominent



KARL WECKER,
conductor of the Grand Rapids, Mich., Symphony Orchestra.

Grand Rapids music patron; vice-presidents, Mrs. William F. McKnight, art critic, and Leslie A. Butler, Superintendent of Public Schools; secretary, Helen Baker Rowe, ex-president St. Cecilia Society, and Michigan Music Teachers' Association, now a leading pianist and correspondent of the MUSICAL COURIER; treasurer, Lee Wilson Hutchins, music patron; business manager, Reese Veatch, a leading voice teacher.

Besides the above, the board of directors is composed of the following members: Katharine Aldrich Blake; Mrs. John Sellers Braddock; Reverend Charles E. Jackson; Ernest Krapp, president of the local Musicians' Union; Haydn Morgan, Supervisor of Public School Music; Mrs. C. B. Newcomb; William Rose, member of orchestra personnel; Seymour Swets, director of music at Calvin College; Dr. Henry J. Vandenberg, and Arthur E. Wells. Florence Gregory is educational director of the orchestra, and Ronald F. Eyer is publicity director.

R. F. E.

SOME OF THE PROBLEMS FACED BY MUSICAL PEDAGOGY IN ITS RELATION TO OTHER PEDAGOGIES AND TO PUBLIC OPINION

By E. Robert Schmitz

IT is a known fact that piano pedagogy has been considered by the majority of artists and teachers, as well as by the public in general, as an artistic venture from which any calculation or analysis should be barred. This prejudice has prevailed to such an extent as to create a feeling in the public at large which is tantamount to a fear of knowing anything rational about the technique of any instrument lest it cause the decaying of musical inspiration. This is in keeping with the medieval spirit which would accuse of witchery any learned person discovering a new chemical product or any physical force as yet uncatalogued. The fact is that a part of the essence and the effect of music still remains in the abstract and by this legitimates the name of art, for music, and is the element which hypnotizes the people into this unwilling attitude toward acknowledging facts as they are.

If we depart from the consideration of music for a moment, we may, by considering any other activity in life, remark that the better the understanding of the tools, the better the human mind or impulse expresses itself, and one will soon have to admit that whatever the degree of rationalism applied to the perfecting of the tools which express musical art, there should result from it no loss of expression, but rather a much freer capability for such expression.

It is a fact very obvious to those interested in musical pedagogy that there is no standard used in testing various theories of teachers except more or less erroneous traditions whose source is often doubtful and mysterious; and if one proposes to dissect such a theory of technique and gauge its value through analytical survey, the teacher as well as the music lover will very likely call the analyst a cold-blooded materialist.

Should Freud select as the object of his keen psychoanalysis the piano teacher, I fear that he would discover that most of the resistance toward progress in this pedagogy has been furnished by the teachers themselves in their subconscious desire to avoid having to deal with those laws of physics, mechanics, psychology and physiology which are present in any performance at the instrument, but which they generally ignore.

It is still more interesting to consider what this state of affairs has done to music in general in its relation to other branches of education. Indeed, for example, if one speaks with the professor of mechanics in a college, his attitude is generally scornful

toward the teaching of music. Such an attitude has caused music to be like an outcast in the circle of intellectuals, and this opinion extends to the general public. The public does not recognize in music study an educational value equal to the study of history or geography, because music is too often taught, as Rousseau said, as if it were a mere amusement, although it is, on the contrary, an element of knowledge dealing with many of the exact sciences, with active thought, with physical training, and, above all, with emotion, an element that in itself involves many of the highest educational researches.

This opinion is reinforced in the mind of the public by the narrow-minded attitude of many teachers toward each other, which, far from being cooperative, shows its utter lack of philosophy by the adoption of certain hidebound theories to the exclusion of all other theories. Indeed, if one has been a pupil of Leschetizky, one has a tendency to think that there is nothing that exists outside of his teaching. The same could be said of those who have worked with practically all the well known teachers. Of course, there are some happy exceptions.

To terminate this misconception which causes a musician to be generally considered as more or less of an impossible person, it would be easy to take all pedagogical theories and have them submitted to tests that would prove the worthiness or unworthiness of the scientific elements involved in such theories. To adopt such a procedure we would have to understand the old hermetic philosophy and admit that between a bad method and a good method there is only a difference in degree but not in nature, and through a careful analysis of technical means one would soon discover that such a theory of a great teacher might be excellent up to a certain point, but becomes destructive beyond that point. This would help the teachers of today to understand why such opposite results have accrued from the teachings of a single teacher of former times. To name only one illustration, it would then be easy to understand why in one case the "Leschetizky bridge" works out excellent technique, and in some other case causes a stiffening of the hands and forearms of the player.

In short, all that is done from the standpoint of technique at the piano is only a means to express by performance as music, and as such it can be perfected through the analysis

of all its material component parts. Through such analysis the motions demanded from the physical body will become in keeping with the physiological possibilities. The many theories of weight would be appraised by the laws governing falling weights. The keyboard construction and the ever-present effect of such laws as the law of levers would permit of discernment between various theories regarding the exact points at which the keys should be touched according to effects desired.

A psychological study of the human reaction from such help or opposition caused by the intelligent use, or the misuse, of natural laws would throw an amazing light upon the initial causes which lead young pianists to abandon actual playing and devote themselves exclusively to the teaching of a thing which they do not dare to perform themselves and which, for this very reason, they are not fully fitted to teach. Indeed, many are the prominent psychologists who will sustain the often-proved theory that full knowledge of an action is tantamount to its performance; however, it is interesting to note that performing an action is not tantamount to knowing it, and in order to teach a thing one must know it and perform it if one does not wish to see the student imitate only the outside appearance of the thing and fake the inside condition. This particular element, that is, this inner condition, has more influence on the quality of tone than the previous one.

It would be interesting to extend this little study into the realm of music from the standpoint of creation of the right mental fitness and emotional balance, and there one would at first encounter just the same partisanship which will make one teacher stand for classics only, another for romantics, while possibly another one will think that only modern music is good.

A careful investigation of this question will show that out of ten teachers of a very conservative character, who might profess to limit their teaching to classics, at least nine are almost completely ignorant of the moderns, having a prejudice against such music which has grown from hearing occasional inadequate performances of modern music, and having never themselves investigated modern music to an extent in any way comparable to the studies which they made in classic music. Keener investigation of this problem would show that in many cases

(Continued on page 16)



RICHARD TAUBER,

German tenor, who recently made a sensational success in London, singing in Lehar's Land of Smiles. This was Mr. Tauber's debut in the English capital, although he has won distinction on the Continent. Mr. Tauber's American debut is scheduled for next October, under the management of F. C. Coppicus of the Metropolitan Musical Bureau.

Bethlehem Bach Festival

(Continued from page 5)

those heard at this concert were thoroughly experienced in the intricacies of singing Bach and were well known to Festival patrons. They were Ernestine Hohl Eberhard, soprano, a regular member of the Choir; Mabel Beddoe, contralto; Arthur Kraft, tenor, and Charles Trowbridge Tittmann,



DR. WOLLE,
founder and director of the Bach Choir.

bass. The singing of the soloists was imbued with the same spiritual feeling as that of the choir.

FIVE CANTATAS GIVEN FRIDAY EVENING

Five cantatas were given at the Friday evening session and included *There Is Nought of Soundness in All My Body*; *Through Great Tribulation We Enter the Kingdom of God*; *O Jesu Christ, Light of My Life*; *To This End Appeared the Son of God and God's Peace Be With You All*. One could not help but think how gratified Bach would have been had he been able to hear his music sung and played in such a magnificent manner as it was at this concert. Under Dr. Wolle's direction the choir and soloists gave of their best, and the result was an evening of unalloyed musical pleasure. The soloists were the same as those heard in the afternoon with one addition, Robert M. Crawford, bass. Mr. Crawford sang with Mr. Kraft *My Spirit Be Joyful* (from *Through Great Tribulation*),

and the melodious music was beautifully interpreted by both artists. Mr. Kraft also was unusually fine in his various solos, revealing a smooth resonant voice under admirable control. In him Dr. Wolle has a tenor soloist who can sing the Bach music with the dignity and authority which it demands. This was his sixth consecutive appearance at the Festival, and doubtless there will be many more to follow.

Miss Eberhard's clear lyric soprano was appropriate to the music she sang. The contralto solos were in the capable hands of Miss Beddoe, and she sang them with dramatic fervor and an innate appreciation of the music. Mr. Tittmann's vibrant bass was heard to especial advantage in *God's Peace Be With You All*. The program was brought to an effective close with the choir humming *World, Farewell*, which was given in memory of the late Mrs. Albert N. Cleaver.

For many years past T. Edgar Shields has presided at the organ for the Festival, and again this year he displayed the same musicianly qualities which have won him recognition on former occasions. Pauline Detterer also gave fine support at the piano in the cantatas. Miss Detterer is an instructor at Moravian Seminary and College for Women.

B MINOR MASS SUNG ON SATURDAY

The monumental Mass in B Minor was given as usual at the two sessions on Saturday. The first program included the Kyrie and the Gloria, and the second the Credo to the end of the Mass. This colorful, inspiring and dramatic music, perhaps the greatest of its kind ever written, was given with the confidence and assurance which comes only from a thorough mastery of the difficulties of the dynamic structure of the work. Added to that, and of vital importance, was the choir's appreciation of the spiritual significance of the music. Esther Dale sang the soprano solo parts with fluency and dramatic intensity. Amy Ellerman was heard for the first time as contralto soloist and proved herself well schooled in the Bach tradition. She gave a stirring rendition of the *Agnus Dei*. Arthur Hackett brought dramatic and lyric power to the tenor solo parts, the beauty of his voice and the perfect control of light and shade giving warmth and fervor to the sacred texts.

Mr. Tittmann again gave an excellent

account of himself in the Mass, singing the difficult music smoothly, with fine phrasing, and with emotional understanding.

While the Mass was given in the Chapel, on the green sloping lawns outside, with their lovely old trees, was a scene long to be remembered. Hundreds of people who were unable to gain entrance to the Chapel were seated in groups eager to catch what they could of the music that floated out. To see such a large gathering of music lovers genuinely devoted to beautiful renditions of Bach is a favorable commentary on music in America. The general feeling of the Festival is an answer to those who believe, or say, that only in Europe are such things to be found.

NOTES

Those who uphold applause at concerts could have learned a lesson at any of the Festival sessions. There was no applause,



ARTHUR KRAFT SHAKES HANDS
WITH DR. WOLLE
at the Bach Festival. Mr. Kraft made his sixth consecutive appearance as soloist with the Choir at the concerts on May 15.

and yet no one could have said that it detracted one iota from the full pleasure of the performances. As a matter of fact, it was a treat not to have the mood broken into, even at the end of the program.

For a half hour preceding each session the Trombone Choir of the Moravian Church played chorales from the tower of the chapel

This is one of the features of the Festival every year.

This was Dr. Wolle's twenty-fifth year as director of the choir at the Bach Festivals. In fact, this remarkable body of singers has secured its entire training under Dr. Wolle's leadership.

As in previous years the Festival drew prominent musicians from various parts of the country and a few from Europe. The reason is obvious and well known—Bach music is interpreted in as nearly perfect a manner as is humanly possible.

Among those who entertained distinguished guests at the Festival were Dr. and Mrs. Alex J. Maysels.

For the sixth year the Lehigh Valley Guild of Organists entertained their fellow-musicians at the Parish House of St. Peter's Lutheran Church between sessions on Friday.

The Lehigh Valley Alumnae Association arranged tours to many of the historic buildings in Bethlehem, much to the enjoyment and enlightenment of some of the Festival attendants.

At the conclusion of the Festival Dr. Wolle was the guest of honor at a supper given at the home of Mr. and Mrs. Henry S. Snyder.

The dates for the next Festival have been announced as Friday and Saturday, May 13 and 14. G. N.

Madrigal Society Announces Debuts for 1931-1932

The New York Madrigal Society, Marguerite Potter, founder, announces that it will no longer be known as a musical club, but will concentrate wholly on the sponsorship of New York debuts, for well equipped young artists. The movement, which is entirely unique, has the endorsement and co-operation of the Federated Music Clubs. The society, entering its eleventh year, has for two seasons given the opportunity of a managed recital to several worthwhile artists, whose press notices have helped to secure engagements.

Auditions will be held until June 30; complete information can be obtained by writing the secretary, 817 Steinway Hall.

Mae Mackie for Sioux City

Mae Mackie, contralto and teacher of New York and Philadelphia, announces a summer class at Sioux City, Iowa, from June 8 to July 11.

A New Star Acclaimed in Operatic Debut

CARLOTTA KING

Triumphs as Manon and Marguerite

with the French Italian Opera Company in Montreal, Ottawa and Quebec—April, 1931



Address—1412 Steinway Hall, New York

Carlotta King as Manon proved the outstanding event . . . Besides possessing a soprano voice of the most sweetened charm she brought to the role a wealth of acting which many a straight player might well envy . . . In the closing scene of act 2 Miss King was unusually stirring. *The rich purity of her voice never for one instant failed.*

Montreal Herald.

The story by Abbe Prevost, the music of Massenet and their interpretation by Carlotta King, form a charming ensemble. *Miss King as Manon is almost perfect*; she has in her favor youth, beauty, a charming voice, and is an excellent actress, and—*quelles toilettes!*

Montreal Le Devoir.

Miss Carlotta King, who sang the role for the first time, was a most graceful and beautiful Manon.

Montreal La Patrie.

For her operatic debut Carlotta King appeared in ravishing attire; her third act costume is rich and at the same time in good taste. Miss King is a very beautiful blonde, a veritable *Manon*, an actress capable of blending the timidity of the convent girl with the gaiety of the young Parisienne. She presents a very young and captivating Manon, unconscious of the danger of her charm. What she has accomplished deserves consideration. Her debut in opera is very deserving of praise . . . she presents the most charming Manon we have seen and heard for a long time.

Montreal La Presse.

Carlotta King in the role of Manon was so natural, so real and such a good actress that she conquered her audience. The Gavotte was charmingly sung and the entire fourth act won frantic applause.

Quebec Le Soleil.

Carlotta King as Marguerite fully lived up to her outstanding reputation. Her appearance is very beautiful, her acting of the highest quality and she makes the sad-sweet story of the love-tormented maid a passionate reality.

Ottawa Herald.

Carlotta King deserved the warm applause which the audience bestowed on her. She portrayed with genuine charm and great vivacity the enamoured and coaxing Manon, a role of which she is mistress. She is an artist of good taste. The lovely Gavotte of the fourth act was pleasingly sung. A graceful picture in her lovely costumes, Miss King won a success which makes us want to hear her again soon.

Quebec L'Evenement.

Miss King filled Manon with grace and vivacity; and met the calls upon her powers with considerable ability. The audience showed its appreciation in no hesitant manner.

Quebec Herald.

In Faust the beautifully sweet voice of Carlotta King, heard to such advantage in Manon, was again a notable feature; her rendering of Marguerite showed clearly the extreme purity of her voice, while her acting ability is unquestionably good.

Montreal Herald.

Miss King proved a revelation as Marguerite, her interpretation distinguished by grace and vivacity in the Jewel scene and poignant pathos and tragedy in Valentine's death scene. She rose to fine histrionic heights in the final prison scene, her acting throughout unmarred by theatricalism or over-emphasis. Her soprano voice is pleasing and flexible. Her singing of the Ballad of the King of Thule to spinning wheel accompaniment was delightful in its dreamy, sentimental style.

Ottawa Citizen.

A graceful and lovely Marguerite, of genuine charm in the Jewel Scene.

Quebec L'Evenement.

The Jewel Song was very well sung and loudly applauded, and the final scene was played with mastery.

Montreal Le Devoir.

Carlotta King made the most delicious Marguerite that could be imagined.

Quebec Le Soleil.



ELLERY ALLEN
The Girl from Godey's Lady Book
in
"Songs My Grandmother Used to Sing"



LEONORA CORTEZ
Pianist



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Tenor, Metropolitan Opera Co.



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Dorothy English in Many European Concerts

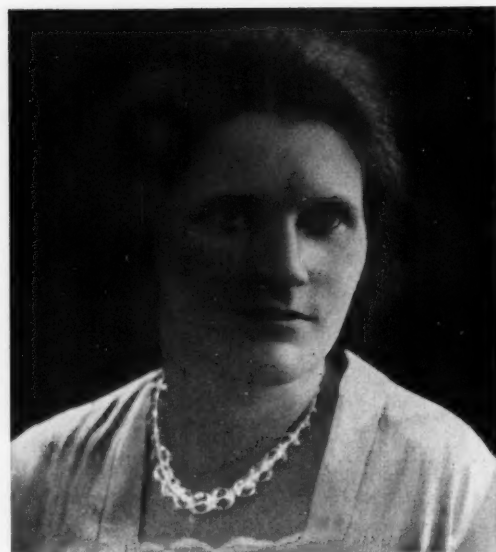
Dorothy English is not only the name of a young concert artist but as her name indicates, she is also from England. Miss English is one of the most interesting English pianists who has been in Paris for some time. Under the management of Felix Delgrange, she gave a delightful and interesting program last month at the Ecole Normale de Musique, Paris. Her pleasing personality and intelligent renderings endeared her to all who heard her.

A delightful and varied program was offered, consisting of Bach, Mendelssohn, Brahms, Schumann, Rachmaninoff, Chopin and the French moderns. In her rendition of Schumann she portrayed a wealth of energy, power, fullness and breadth of tone, all characteristics which are so necessary in the playing of this composer. The rest of the program was attained on the same level of high artistry.

Special note should be made of the fact that Miss English has been continually successful in all of the European cities where she has appeared. The critics throughout the British Isles are unanimous in their praise. The Daily Telegraph said: "At the Grotian Hall yesterday evening, Miss Dorothy English gave her pianoforte

recital. An outstanding feature of Miss English's playing is the full tone she produces with her left hand." The Morning Post commented: "She has the valuable attribute of a graceful touch. This was happily in evidence in the Brahms B minor Intermezzo." Devon and Exeter Gazette said: "The recital was a very creditable achievement in every way."

After her Paris concert Miss English went to Vienna where she had a large and responsive audience. This success was repeated in both Budapest and Prague. Many more interesting recitals are in store for this young lady, including The Hague and Berlin. This will probably be followed by appearances in Canada and America next season. E. L.



DOROTHY ENGLISH
Pianist.

Rosa Ponselle Sails for Covent Garden Engagement

Rosa Ponselle sailed May 6 on the S.S. Aquitania for London, for her third consecutive season at Covent Garden, where she will open the Italian season in La Forza del Destino which is being revived especially for her as well as Norma, La Gioconda, and La Traviata. In addition to portraying the heroines of these operas, she is due for another premiere during the second week of the season when she will sing the leading role of Romano Romani's opera, Fedra, which will be given for the first time outside of Italy, where it received the same prize as that given to Mascagni for his Cavalleria Rusticana.

After the close of the Covent Garden Opera season, Miss Ponselle will go to St.



ROSA PONSELLE

Moritz, Switzerland, for a rest and to prepare new concert programs, and the leading role of Montemezzi's new opera La Notte de Zoraima, to be given for the first time in America next season. She will return to America in October in time for her Metropolitan season which will keep her in New York until the first of February, after which she will make her annual cross-country concert tour before rejoining the opera company for its spring tour.

Warford Pupil Wins Success in England

Rita Mackay, one of Claude Warford's pupils who became a member of England's most popular operetta company last season, recently received the following notice from Liverpool's leading daily: "The D'Oyly Carte Company is fortunate in possessing, in Rita Mackay, the best high soprano voice they have had for many years. Last night's performance of The Pirates of Penzance gave us in her Mabel almost the only singing worthy of Sullivan that we have had this season; indeed it is quite the best Mabel one remembers."

Other recent appearances by Warford pupils included: Florence Martin, soprano, in Albany and Yonkers; Emily Hatch, soprano, New York and Tarrytown; Esther Lord, soprano, New York and Ridgefield, N. J.; Edgar Lauchlin, baritone, at West Point and with the Little Theatre Opera Company; Louis Marsh, baritone, club appearances at White Plains and Mt. Vernon; Joseph Kay-

ser, baritone, New York and Yonkers; George Templeton, bass, Garden City and Cranford, N. J., and Stanwood Dobbins, tenor, with the Little Theatre Opera Company.

Hubbard Pupil Receives Columbia University Appointment

BOSTON, MASS.—Roland Partridge, tenor, artist-pupil of Vincent Hubbard, has been appointed University Fellow in History at Columbia University for next year. While working for his Ph.D. degree, Mr. Partridge will do research into, and write about the origins of the solo art song and opera, treating them as a phase in the History of Civilization and Culture.

Mr. Partridge has given several successful Jordan Hall recitals, was soloist in the Beatitudes of Franck with the Mendelssohn Choir of Pittsburgh, and appeared with the New York Symphony Society at Chautauqua, N. Y. His vocal study with Mr. Hubbard in the last three years has been under a scholarship by special arrangement with the Juilliard Foundation of New York.

Mr. Partridge's fine voice and command of technic so surprised and delighted Felia Litvinne, French Wagnerian soprano, when he sang for her in Fontainebleau last summer, that as a result he will spend the summer studying opera at the American School of Music at Fontainebleau in France.

The tenor received his A.B. degree from Clark University and his A.M. degree from Boston University. He is Assistant Professor of History and Sociology at the University of New Hampshire.

Epsilon Epsilon Spring Musicales

Epsilon Epsilon, the New York alumni chapter of Sigma Alpha Iota, national music fraternity for women, presented their annual spring musicale, May 9, at the Studio Club, New York. The program was given by Florence Boycheff, and Charlotte Ryan, sopranos; Virginia Renter, harpist; Alice Stone Humphrey, reader; Virginia and Mary Drane, violinists; Maryann Williams, pianist; and Esther Ferris and Sarah Knight, accompanists. Miss Williams was accompanist to the violinists. There were vocal numbers by Mozart, Giannini, Fourdrain, Bizet and others, harp pieces by Zabel and

Salzedo, violin music by Albert Stoessel, and piano compositions by Szymanowski and Ravel. Miss Humphrey read poems of Robert Frost. This musicale offered entertainment of uniform excellence, and was applauded by a large, enthusiastic audience.

All-Branscombe Program in Cincinnati

A program made up of compositions by Gena Branscombe was a feature of the convention of the Ohio Federation of Music Clubs held recently in Cincinnati. The concert took place in the ballroom of the Hotel Gibson, and was given by the chorus and members of the Clifton Music Club. Miss Branscombe was present, and played piano accompaniments for several soloists.

The opening number was a choral work, The Dancer of Fjard, which relates a highly dramatic tale of ancient Scandinavia. This was followed by songs for contralto, the sonata in A for violin and piano, two numbers for various combinations of women's voices, songs for baritone and for soprano, and three compositions for chorus—Wind of the Sea, May Day (dedicated to the Clifton Music Club), and, in conclusion, excerpts from Pilgrims of Destiny. This last named work is a noble piece of music, dealing with the voyage of the Pilgrims in the Mayflower, and culminating with the sighting of the New England coast, which the travelers hail as a land of promise. The Clifton Music Club gave a fine presentation of Scenes V and VI of this cantata.

There was a large audience in attendance, and such was the excellence of both music and performers that this concert may be considered one of the highlights of the convention. Miss Branscombe is one of America's most outstanding composers, and her compositions are everywhere meeting with well-deserved success.

Dux to Sing in Liebling Mass

On June 4, when George Liebling's Concert Mass is to be performed at the University of Southern California, the soprano part will be sung by Claire Dux, who has delayed her European trip in order to assist at the production. The same program will present also Albert Stoessel's symphonic tone poem, Song of the Volga.

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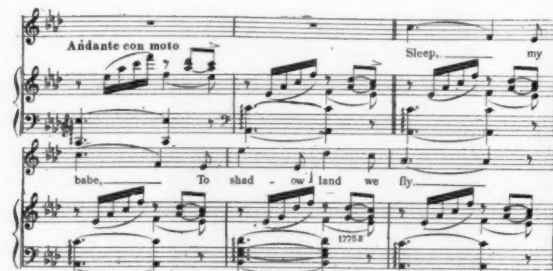


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thankful for." —*New York Times, March 19, 1931.*

*The regular repertoire of the Company is composed of Richard Wagner's "Das Rheingold," "Die Walkure," "Siegfried," "Götterdämmerung," "Tristan und Isolde," "Der Fliegende Holländer," and Eugen D'Albert's "Tiefland."

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Westminster Choir to Present Talbot Festival, June 18-20

Great Chorus to Be Heard in Cornell Crescent

John Finley Williamson, director of the Westminster Choir School, announces a Talbot Festival to be given by the Affiliated Westminster Choirs at Ithaca, N. Y., June



Cornell photo

KATHERINE H. TALBOT,
principal sponsor of the Westminster Choir Association and in whose honor the Talbot Music Festival is to be given at Ithaca, N. Y.

18, 19 and 20, conducted by graduates and former students of the school.

The churches represented are here listed, together with the names of the ministers of music: Baltimore, First Methodist, Mr. and Mrs. Evans; Cleveland, Euclid Avenue Baptist, Mr. and Mrs. Krueger; Columbus, Ohio, Indianola Presbyterian, King Ave. Methodist and Northminster Presbyterian, Mr. Durnell, Mr. Huffman and Mr. Stewart; Corning, N. Y., First Methodist, Miss Phillips; Cortland, N. Y., First Presbyterian, Miss Johnson; Hagerstown, Md., Church of the Brethren, Mr. Hollinger; New York City, Madi-

son Avenue Presbyterian, Mr. Bingham; Rochester, Asbury Methodist and Lake Avenue Baptist, Mr. Beans and Mr. Lehmann; Shelby, N. C., First Methodist, Mr. and Mrs. Kalter; Syracuse, First Baptist, Mr. and Mrs. Clough; Watertown, N. Y., First Presbyterian, Miss McLean; West Lafayette, Ind., West Lafayette Methodist, Mrs. P. T. Smith; York, Pa., First Methodist, Miss Urick; Auburn, Calvary Presbyterian, First Baptist, First Methodist and First Presbyterian, Miss Schweigert and Messrs. Hall, Beachler and Ewing; Aurora, Presbyterian, Mrs. Embler; Berkshire, Congregational and Methodist, Mr. Knotts (for both); Binghamton, Tabernacle Methodist, Mr. Hallman; Candor, Baptist, Mr. Southern; Canandaigua, Methodist, Miss French; Cazenovia, Methodist, Miss Jones; Clifton Springs, Baptist and Methodist, Mr. C. Martin (for both); Cortland, Congregational, Miss Foster; Danby, Methodist, Mrs. Embler; Dryden, Methodist and Presbyterian, Miss Becker (for both); Dundee, Baptist, Methodist and Presbyterian, Miss Maier (for all three); Elmira, First Methodist, Mr. Dickensheets; Endicott, First Presbyterian, Mr. L. Martin; Geneva, First Baptist, First Presbyterian and North Presbyterian, Mr. Townley, Mr. Ruesser and Miss Taylor; Groton, First Baptist and First Congregational, Miss King and Mr. Smathers; Homer, Congregational, Miss Painter; Honeoye Falls, Methodist, Mr. McKnight; Hornell, First Presbyterian, Mr. Holler; Ithaca, First Methodist, First Presbyterian, State Street Methodist and Morris Chapel, Mr. Kelly, Mr. Baumgartner, Mrs. Jacobson and Miss King; Lodi, Methodist, Miss Transou; Logan, Methodist, Miss Transou; Newark, Park Presbyterian, Mr. Southern; Oneida, First Baptist and First Methodist, Mr. Emurian and Mrs. Ross; Oswego, Trinity Methodist, Mr. Dafler; Owego, First Methodist and First Presbyterian Union, Mr. Hart and Mr. Fred Baumgartner; Richford, Congregational, Mr. Knotts; Rochester, Monroe Avenue Methodist and West Avenue Methodist, Mr. Hedgpeth and Mr. and Mrs. Jensen; Sayre, Pa., First Methodist, Miss Christman; Scranton, Pa., Green Ridge Presbyterian, Mr. Keen; Slaterville, Community Junior Choir, Miss Transou;

South Danby, Methodist, Mrs. Embler; South Otselec, Baptist and Methodist, Miss Blundell (for both); Syracuse, East Genesee Presbyterian, Erwin Methodist, Furman Street Methodist, James Street Methodist and Tabernacle Baptist, Mr. Pate, Mrs. Hedgpeth, Mr. Leedy, Mr. Allen and Miss Martin; Towanda, Pa., Methodist, Miss Dodson; Trumansburg, Methodist, Mrs. Vaughn; Tully, Methodist, Mr. Buchanan; Valois, Community Parish, Miss Transou; West Groton, Congregational, Mr. Smathers.

The musical program begins at 1:30 on June 18 with the presentation of two pageants by the class in educational dramatics under the direction of Rhea B. Williamson. At 8:15 there will be a concert by the Westminster Choirs, at the First Methodist Church. On June 19, in Bailey Hall, Bach's B Minor Mass will be given in two parts, beginning at 7 p.m. with the Kyrie and Gloria, and at 9 p.m. for the balance of the mass. This will be conducted by John Finley Williamson with David Hugh Jones playing the continuo part and an orchestra made up from the Rochester Philharmonic. The soloists will be: LoRean Hodapp, soprano; Edna Kelly, second soprano; Elizabeth Jensen, contralto; Harold Dickensheets, tenor; and Ralph Ewing, bass.

On June 20, there will be a cappella program by massed adult choirs at 3:30. At 5:30 a program will be given by massed junior, junior high school, high school, young people's and adult choirs, and harp ensemble.

So much for the music. Other events in this three day convention will be: Thursday, the annual Westminster Choir banquet; Friday, the annual meeting of the National Conductors' Guild of the Westminster Choir School, the annual banquet of Westminster Choir Alumni Association, and an informal tea at the home of Dr. and Mrs. Williamson; Saturday at 3:00, grand processional. There will be chapel services every morning.

Baltimore Symphony Closes Sixteenth Season

The Baltimore Symphony Orchestra recently closed its sixteenth season with the 150th concert of its career. The occasion also marked the conclusion of George Siemon's first season as conductor of this organization. Four series of concerts were offered this year—one for white adults, a similar series for colored adults, and two courses of Saturday morning concerts, one for white and one for colored young people.



HILDA BURKE,

soprano, of the Chicago Civic Opera Company, who is concluding one of the most successful seasons of her career. Miss Burke is an American singer, well known in both opera and concert. George Castelle of Baltimore is, and has been, her only teacher.

Frederick R. Huber, municipal director of music, and Mr. Siemon featured a number of American compositions on the orchestra programs, as well as works from the regular standard repertory. Afro-American and Anglo-American composers were given prominent place on the concerts for colored adults. Soloists for the series for white adults were: Mabel Garrison, George Copeland, Lea Luboshutz, Nathan Milstein, Georges Barrere, Leslie Frick and Charles Denoe Leedy. Those for the colored adult series were: Helen Stokes, John Wilbourn, Michael Weiner, Emmanuel Wad, William Gilbert Horn and Sol Sax.

Another Wieder Success

A cable message from London received by Richard Copley's office on May 5 brought fresh news of Gertrude Wieder's success abroad. This new American contralto gave her first London recital in Wigmore Hall on May 3, greeted by a large audience that asked for many encores.

Previous recitals in Berlin, Vienna and Paris were enthusiastically received and have been already commented upon in these columns.



Maurice Goldberg photo

Mr. Gorodnitzki played the Liszt E Flat Concerto with fire, with the thrill of youth and temperament. There was a stir of awakening when Mr. Gorodnitzki played the defiant introductory chords of the piano, everyone sat up, and from then on excitement grew.

—Olin Downes, *New York Times*.

Mr. Gorodnitzki won one of the warmest ovations we have heard in Carnegie Hall.

—F. D. Perkins, *New York Herald Tribune*.

There was a packed and brilliant audience that sat spellbound and gasping as this pianist performed Liszt's Concerto in E flat as it is rarely done.

—*New York Evening Post*.

GORODNITZKI

PIANIST

"A New Pianist on the Horizon—One of Indubitable Gifts."

—*New York Times*, Feb. 2, 1931

He played the Beethoven Sonata beautifully. There was much to admire in his playing; his avoidance of sentimentality, his choice of tempi, the dynamic scale he applied, his fine, clear tone, and his easy and fluent technique.

—Samuel Chotzinoff, *World*.

Mr. Gorodnitzki's truly prodigious technical equipment was completely demonstrated in the difficult Brahms Variations. Here his complete mastery of the numerous intricacies was worthy of the highest admiration.

—Jerome Bohm, *Herald Tribune*.

One heard again the brilliant and vigorous style, the incisive rhythms, and the generally firm and solid tone.

—*New York Telegram*.

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Westchester County Junior Music Festival

**Stoessel and Grainger Conduct Own Works at Opening
Concert—Scholarships Awarded in Eastern
Camp Music Association**

WHITE PLAINS, N. Y.—The Westchester County Junior Music Festival, under the auspices of the Westchester Music Teachers' Association and the County Recreation Commission, and held at the County Center, White Plains, opened May 14 with an orchestral and choral concert. Victor L. F. Rebmann is festival director. There was a chorus of 1,400 pupils of the high schools of the county. Two hundred members of the singing ensemble make up the festival orchestra.

Guest conductors were Percy Grainger and Albert Stoessel. Mr. Grainger led the orchestra in the playing of his composition, Country Gardens. Mr. Stoessel also conducted the orchestra in his own work—La Media Noche. Other numbers included two chorales from the Bach St. Matthew Passion, Listen to the Lambs (Dett), a Czech-Slovakian folk song arranged by Deems Taylor and Landsighting (Grieg). Both chorus and orchestra showed the effects of careful training and numerous and thorough rehearsals. The young performers were untroubled by technical difficulties, and the en-

sembles were flexible and responsive to their conductors. A large and enthusiastic audience applauded the concert.

Scholarships in the Eastern Camp Music Association will go to three members of the orchestra and band, who are to be chosen by a committee of music supervisors. The money for these scholarships is taken from the proceeds of last year's junior festival.

SECOND CONCERT

The second concert of the festival was given, May 15, by a chorus of 2,000 boys and girls of the elementary and junior high schools of Westchester County, accompanied by a high school band of 150. Mr. Rebmann conducted. The program offered numbers by Handel, Purcell, Armitage and other and Scottish, English and Spanish folk songs. In conclusion America's Message by Carey-Johnstone was performed by unison double chorus, organ and band. The young musicians of both choral and instrumental ensembles distinguished themselves, and won the hearty applause of an audience of 2,500. Clifford E. Dinsmore was the festival organist.

Kormendy and Pupils Give Concert

Carnegie Chamber Music Hall in New York was crowded on May 3, at Arpad



ARPAD KORMENDY

Kormendy's vocal concert. This bass-baritone, formerly of the Hungarian Royal Opera House, sang O Isis and Osiris,

Mephisto's Song (Faust), Asleep in the Deep, and arias, in a superb voice of extensive range. Style, temperament and animation were present in everything he did and encores were demanded. A gift of a laurel wreath emphasized his popularity. He sang in German, French, Italian and English with equal ease.

Pupils who appeared were Pirooska Csaszar, Lillian Berliner, Florence Peters, Emma Heft, Julius Gaal, Louis Perlman, Bela Einhorn, Alex Toth, Albert Adessy and Rudy Hollo, singing well known songs and arias. Miss Heft was fine in Brahms and Schumann songs. Pleasing, even brilliant voices, expressive delivery, excellent style, and pleasant appearance, characterized the pupils, who had as accompanist Olga Bibor. She announced numbers, gave out useful information and proved herself an accompanist of splendid ability.

A special feature was the playing of Carola Epstein Bibor, mother of the accompanist, who contributed her composition, Dedication, a piano solo, in memory of Kossuth, the Hungarian patriot; she showed unusual ability, and played with youthful interpretation, receiving much applause. Flowers were presented to the participants, and an air of festivity marked the evening.

Mme. Schoen-Rene Sails

Mme. Schoen-Rene sailed on May 18 on the S.S. Europa for Germany. She will spend a short time at her home in Berlin before going to Gastein for the balance of the summer. Two artists will accompany Mme. Schoen-Rene: Inga Hill, mezzo soprano, and Julius Halin, bass-baritone. Mme. Schoen-Rene will return in September.



CARMELA PONSELLE.

mezzo soprano, who has been re-engaged by the Metropolitan Opera Company. The above etching is the work of Bernie Angus of New York.

Camela Ponselle Re-engaged by Metropolitan

**Mezzo Soprano Will Sing More Performances Next Season—
Concert Tour to Precede Opera—To Summer
at Old Orchard, Me.**

Carmela Ponselle will be heard at the Metropolitan again next season, having been reengaged, and she will add several new roles to her repertory. Miss Ponselle's appearances last season met with their usual success, the artist revealing anew her excellent voice and histrionic ability. Prior to joining the opera company in November, she will make a concert tour, which will include some reengagements.

One day recently a MUSICAL COURIER representative lunched with Miss Ponselle in the family penthouse overlooking the Hudson

River. Sister Rosa had sailed the week previous for her third consecutive engagement at Covent Garden. Carmela, in rakish beret and sports coat, was sunning herself with the other members of the family: Whiskers, the wire-haired pet, and a green eyed Angora cat. Later, while she prepared lunch herself, she chatted in her vivacious way, saying she would go to her camp at Old Orchard, Me., the end of June.

Much of her days just now are spent working on her roles and concert programs. An ardent worker, Miss Ponselle has been indulging herself in three and four hours a day at the piano. When she goes to Maine she will take an accompanist for continued work. Her advice to young singers aspiring for opera is to prepare themselves thoroughly before trying to get into a company. Too many fall short when the opportunity comes. Miss Ponselle learns her roles first word by word, then the music, and after the complete moulding, fits the role to action. When the time comes for the actual essayal, especially when one gets only a piano rehearsal, the singer is not afraid to do the role on the stage, and yet act with spontaneity and intelligence.

As a concert artist, Carmela Ponselle has many assets, not the least attractive among them being a striking appearance and a personality that immediately wins her audiences.

Barre-Hill as Guest Radio Artist

As guest artist on the Household Celebrities hour over a nation-wide hook-up of the National Broadcasting Company, Barre-Hill, baritone of the Chicago Civic Opera Company, will be heard as guest artist on the evening of May 26.

This will be the last opportunity to hear this prominent young artist until next fall. Mr. Hill plans to retire to his cabin in Northern Michigan for a few weeks rest, immediately following this broadcast. After this, probably a month in Paris and Monte Carlo and a speedy return to this country for a concert tour early in October.

October 25 will mark the fifth anniversary of Barre-Hill's professional debut in Chicago and will be the occasion of a concert at the Civic Opera House by the singer this year. Following this, he will rejoin the Chicago Civic Opera in November for his fourth consecutive season.

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for the magnificent manner in which he organized the Orchestra and brought it to such a high state of perfection.

Some of his Engagements:

Six seasons Assistant Conductor of the Boston and Chicago Grand Opera Companies; 1922-24, Guest Conductor (Concerts) in Berlin, Munich, Dresden and Vienna; 1924, First Conductor of American Opera Company; 1925, Conductor 72 concerts of Cincinnati Symphony Orchestra; 1926, Guest Conductor of Lamoureux Orchestra in Paris (2 Concerts); 1927, Guest Conductor Cincinnati Symphony Orchestra (2 Concerts); 1929, Founder and Conductor of Milwaukee Philharmonic.

What Eminent Authorities Wrote:

Max Von Schillings (Many years intendant of the Berlin Staats Opera—in an interview to the Milwaukee Journal):

"I remember Mr. Waller very well. He frequently conducted in Berlin in 1922 to '24. I remember him as a musician of especially dynamic personality. He was keenly interested in new music as well as old and his programs in Berlin created much approving comment. European musicians genuinely regretted Mr. Waller's decision to return to America."

J. B. Bauer, Munich:

"Frank L. Waller is one of those fortunate characters who, when he takes up a baton, establishes at once that close sympathy with the players which is essential to a good production—he possesses in no small degree that divine spark which takes fire from the spirit of the composer."

Dr. Korngold, Dean of Viennese Critics, wrote:

"In Mr. Frank L. Waller, one learns to know a Conductor who is master of his metier, and moreover has abundance of temperament: He has advanced from material things to the transcendental of music."

Alma Marie Mahler, widow of Gustav Mahler, the great composer and conductor:

"I thank you again for your beautiful concert. It was one of the most interesting concerts which we have heard for a long time in Vienna, and I have heard the same sentiments expressed by many artists and critics who were delighted in your work."

Henry Prunieres (Editor of La Revue Musicale):

"My compliments for the magnificent manner in which you directed the work of Holst (The Planets) and the rest of the program."

Louis Vuillemin, Paris:

"Mr. Waller's technique looks clear, supple, simple—which is the climax of the art—and the results obtained, both in cohesion and nuance, proved excellent."

CINCINNATI

"Frank L. Waller again demonstrated that being an American need in no way interfere with one's status as a musician and a conductor. Yesterday's concert, like the one previously directed by Mr. Waller, fairly sparkled with life and energy—there is a youthful vitality about Frank L. Waller which makes him eminently fitted to serve as the conductor of an orchestra. He wields his baton with the strength and grace of an athlete, displaying an astonishing variety in his gestures and an ingratiating 'joie de vivre' in his interpretations. Although he has no disconcerting manner-



Schaeffer photo

isms, he stamps every number he conducts with his own individuality, and governs the members of the orchestra with a firm and masterful hand.

"This young American Conductor has reached his artistic maturity—Mr. Waller has acquired a forcefulness which quickly communicated itself to the orchestra as well as to the audience. He guided his men with a firm and masterful hand. His conducting was far too spontaneous to be called academic. Largely because of his personal magnetism and artistic earnestness, yesterday's concert was one which will live long in the memory of all who heard it—throughout the concert, the work of the orchestra was well nigh flawless, and the men were marvelously responsive."

C. B. Adams—The Enquirer

"The dominating traits of Frank L. Waller are extreme musical feeling, information of orchestral resources, enthusiasm to produce, and ability to direct.

WHAT THE CRITICS THINK ABOUT THE MILWAUKEE PHILHARMONIC ORCHESTRA

Under the Direction of FRANK LAIRD WALLER

"The orchestra was welded into a well balanced ensemble by a master-hand. In whatever mysterious way he may have moved, Mr. Waller has performed wonders. Cordially and enthusiastically welcomed by the audience. The Philharmonic bids fair to become the pride of Milwaukee. Mr. Waller has given the city an Orchestra of which it is permissible to boast with all honesty. It is an Orchestra notable for an impelling urge to find the surge and sweep of music and get down to the roots. Mr. Waller is emphatically that kind of a director. He has done and will do fine things, for his orchestra is with him."—*Milwaukee Journal*.

"Certainly only a unit most capably directed and playing with confident mastery of intricate symphonic problems could give such an exciting version of Tchaikowski's Fourth Symphony, which opened the program. The performance proved equally certain that at last Milwaukee has a first rate Orchestra. The strings and wood-wind sections drew special notice for positive mastery and a glossy tonal finish; the Scherzo amazed, the marching dash and verve of the finale thrilled hearers. The Russian work concluded the concert with such infectious spirit that Director Waller, Concertmaster Brown and Orchestra, were accorded an ovation."—*Wisconsin News*.

"Having just come from the Auditorium and with the sound of the concert still in my ears, I can now say in all

sincerity that it has become an orchestra, a unit of many component elements, with the interchange, flexibility, and team play that makes a complex ensemble. For this there are several reasons. The work of rehearsals is not enough. There must be ability in the players to begin with. More than that, there must be a conductor who knows his job, who knows both music and orchestral players, and is able to bring all diverse elements into intimate cohesion. This is the task to which Frank Laird Waller has been applying himself, and on the strength of the present concert, he is entitled to the credit of having brought it off in rather brilliant fashion. He began the program with Tchaikowski's Fourth Symphony, a good test piece for one who would learn what an orchestra can do, for it shows up the orchestra as a whole and also in its various choirs. The string section of the Milwaukee Philharmonic is admirable, suave, sustained, and fine of tone. There are some good first desk men in the other choirs, too, a clarinet and a bassoon among others. The brass section is fairly good. They played the Symphony with fine spirit, with color, and with excellent pace. The orchestra shows plainly that it has a definite place in the world of music—that it is doing something to make artistic conditions better. So on the way back to Chicago I felt like giving three cheers for Milwaukee, its Orchestra, and Frank Laird Waller."—*Edward Moore, Chicago Tribune*.

"The Milwaukee Philharmonic Orchestra, though but two years old, is already a fine, well disciplined body of

"The second appearance of this season of Frank L. Waller, as Guest Conductor, was a real triumph to his ability as a Director of Orchestra."

Nina Pugh Smith—Times Star

"Mr. Waller more than confirmed the splendid impression which he made upon his initial appearance. His work has an understanding vigor and enthusiasm which he succeeds in imparting to the orchestra. He justly adds personal to musical popularity—interest was sustained throughout; enthusiasm was aroused and its entirety was a credit to the Orchestra and the Conductor."

Aura Smith—Commercial Tribune

MILWAUKEE

"A bold and masterful conductor—a man with an uncommon amount of sizzle in him. He is one of the least pedantic individuals to come this way—his musicianship is sound. The big point in his favor, however, is that he has refused to become stuffy with learning. He is tremendously alive."—*Journal*

"Mr. Waller's dynamic and illuminative methods inspired each one to his best efforts. Most enthusiastic audience. An ovation that was spontaneous and sincere."—*Sentinel*

"A director of mastery and creative force—a thorough musician and apparently an able drill master as well. Audience remained to a person and enthusiastically applauded—the directing was full of vivacity and force, and the music came over with a soul-filling satisfaction to the audience."—*Wisconsin News*

CHICAGO

"An orchestra two years old that plays like a veteran organization of ripened age and experience, a young conductor who has faced the fastidious public of Paris and other European centers of culture, nearly 3,000 persons assembled to hear them—these seemed sufficient reason for a pilgrimage to Milwaukee—this is indeed a triumph to the cause of 'living music.'"

"Mr. Waller is a leader born and bred. I was sure of this when I heard him at the head of the celebrated Lamoureux Orchestra in Paris three years ago where he was 'guest,' an honor enviable and envied by reason of the historic reputation surrounding this famous association. He has the profundity of training, the magnetic hold upon his disciples, the vibrant energy and force to obtain from audience and orchestra respectful obedience and enthusiastic recognition. The Tchaikowsky Symphony had depth, color, imagination, everything was tinged with these qualities of brain and temperament."

Herman Devries—Chicago American

eighty-six. Its strings are brilliant, its wood-winds excellent, its brass players entirely competent. Some of the soloists are excellent players. The first oboe, for example, the concert master, the unusually efficient first clarinetist. To have established so well balanced an ensemble in so short a time is testimonial to Conductor Waller's resources, experience and talent."—*Glenn Dillard Gunn, Chicago Examiner*.

"Mr. Waller gave a forceful reading of the Tchaikowsky Fourth Symphony. It was conceived on broad lines, with striking contrasts and strong accents. The response of the men was quick, and understanding; conductor and players knew each other and had mutual confidence. In the big phrases they were most successful. They came out with the big sweep, the tone with volume and vitality. He had the grasp of the thing and brought out the big effects with power. The tricky 'pizzicato' movement was cleverly done, the choirs neatly held for the contrasts. The finale had swing to the rhythm and vigor in the climax. They had the true orchestral tone. There were about eighty of them and in good balance. A remarkable display for two winters' work, under conditions not altogether favorable. Saint-Saens' 'Danse Macabre' was well played. They had the light touch with pleasing colors and accent to the rhythms. The Rimsky-Korsakoff 'Spanish Caprice' put their virtuoso powers to the full stretch and they showed their mettle in good style. There was life in the tone and vigor in the accent."—*K. Hackett, Evening Post*.

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Problems Faced by Musical Pedagogy

(Continued from page 7)

the difficulty in sight reading modern music has led such teachers to avoid subconsciously the acknowledgment of existence of it; that is what Mr. Freud would call a shield.

It is quite obvious that today the teachers of music do not stand on a level of recognition comparable to teachers of other branches of education, but this is because they refuse to acknowledge the worthiness of other teachers, such as those of physics, mechanics, etc., who, however, may know more about the piano/forte as an instrument than most piano teachers. This has created a great wall of prejudice against the music profession in intellectual circles, yet the music profession has everything to gain by becoming normal and willing to recognize

facts as they are when it comes to technical questions. They would gain the understanding of an immense public by welcoming the knowledge of all other branches of education which is scattered in this great public. It is to be hoped that such a normal thing may be realized in the century of so-called progress in which we live and in which at least material progress seems to be existent.

Szigeti Off for the Far East

PARIS.—Joseph Szigeti, who has just returned from a tour of Europe, comprising Italy, Germany, Poland, Denmark, England, Ireland and Belgium, has now set off on his first Far Eastern Tour.

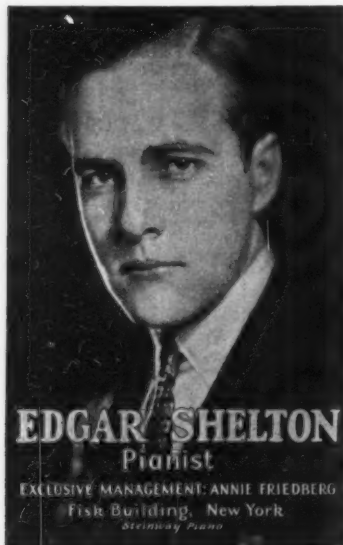
Leaving Paris late in April Szigeti travelled via Berlin, where he played twice with orchestra, and Moscow, where he gave a recital, by which he earned his transit through Russia, as it were. The Soviet authorities, when Szigeti applied for a visa, practically made his playing at least once in Russia, where he is extremely popular, a *sine qua non*.

The Hungarian violinist's tour comprises twenty concerts in China and Japan (five of which take place in the Imperial Theatre of Tokio), and additional concerts in Hong-kong, Singapore, Saigon (Indo-China), the Dutch East Indies and Manila. From Manila Szigeti expects to sail to the United States, landing on the Pacific coast in time for his sixth consecutive American tour, which begins in the middle of October. B.

Yvonne Gall Stanch Feminist

Yvonne Gall, soprano, of the Paris Grand Opera Company, who is soon to open her fifth season as one of the leading artists at Ravinia Park, is a staunch supporter of the feminist cause. *Le Carnet*, a French newspaper, is printing the opinions of various prominent people as to whether women should be eligible to L'Academie Francaise. A recent issue quotes Mlle. Gall as decidedly in the affirmative, as she feels that the attainments of women fully justify their candidacy for membership in L'Academie.

Mlle. Gall returns to this country soon, where, besides her Ravinia appearances, she will make her second American concert tour and make her California operatic debut with the Los Angeles and San Francisco Opera Companies.



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Henry Hadley's, "Mirtle in Arcadia"

"To-night's performance was of general excellence . . . Naturally interest centered chiefly in the work of the Chorus. . . The Reading Choral Society showed at its best in the unaccompanied part which was sung absolutely in pitch, which was demonstrated by the entrance of the orchestra. The Chorus proved itself to be well balanced as to the several parts, and had a fine tonal quality, beside singing with that enthusiasm, without which no large choral work can ever be made effective. . . Mr. Norden conducted with full control of his forces and with a complete knowledge of the complicated score."

Public Ledger, April 30th, 1931.

"Outside reviewers gave an emphatically favorable account of this apparently exceptionally excellent performance, and spoke in unusually warm praise of the large adult chorus, of the splendid chorus of children which sang the difficult music with precision, ample volume and fine effects, the work of the soloists and of

the orchestra. Director Norden, who is unquestionably a director of sound musical skill and conducting ability, was praised highly by reviewers for his admirable management and the control of his great choral and instrumental ensemble, and for his mastery and familiarity with the heavy and difficult score. Special praise was given the excellence of the unaccompanied work of the large chorus, in which respect the Reading Choral Society has been for many years very successful, and has demonstrated the careful training of Norden."

Harriaburg Sunday Dispatch, May 3rd, 1931.

"The baton of N. Lindsay Norden seemed to weave a professional spell over the children. . . There were wonderful choral effects, with an almost weird four-part harmony. . . The work of the Choral Society was well received by the large audience. They handled difficult passages in admirable fashion, and their work throughout the piece was far above the average."

Reading Times, April 30, 1931.



LEONORA CORONA

Dramatic soprano of the Metropolitan Company

Leonora Corona Under the NBC Management

Soprano to Sing in Germany Before Rejoining the Metropolitan for Her Fifth Season

Announcement has been made by the NBC that Leonora Corona, dramatic soprano of the Metropolitan Opera Company, is now under their direction. Miss Corona was recently re-engaged for two more years by the opera company, the season 1931-32 marking her fifth consecutive one with the Metropolitan. The season just completed she sang the following operas: *La Forza del Destino* (which she did for the first time here), *La Gioconda*, *Aida*, *Cavalleria Rusticana*, *Trovatore*, *Tosca* and *Tales of Hoffmann*.

Miss Corona sailed for Europe on May 22, planning to spend the summer at Verona, Italy. Early in the fall, she will make guest performances in a number of opera houses in Germany. Detailed announcement of these engagements will be published later in these columns.

Miss Corona's last concert appearance of the season was in Hartford, Conn., with the Oratorio Society, in Berlioz' *Damnation of Faust* on April 28. The event was held in the beautiful new Bush Memorial Hall which seats 2500 people. The Times commented: "Miss Corona gave special values to the music, particularly in the duet and last aria,

with a full tone." The evening paper was of this opinion: "Her voice was well suited to the score and showed great power and range and much sweetness."

Mannes School Orchestra Gives Concert

The Senior Orchestra of the David Mannes Music School, conducted by Paul Stassevitch, gave its annual program, May 6, the first of two special concerts which conclude, with solo recitals by advanced students, the year's work at the School. The orchestra offered a brilliant program of modern music, with Ernest Bloch's *Concerto Grosso* for strings with piano obligato opening the program followed by the Lekeu *Adagio*. The piano soloist of the evening, Dora Richman, played the Bach-Tausig *Toccat* and *Fugue* in D minor, after which the orchestra gave a first performance of Christos Vronides' *The Wounded Nightingale*, conducted by the composer, and dedicated to Mr. and Mrs. Mannes. Mr. Vronides this year receives his diploma in composition from the school. Concluding the evening's list was the Schoenberg *Verklarte Nacht*. The young string players, soloist, conductor, and conducting-composer were heartily applauded by the audience of students, faculty and invited guests.

Manhattan Symphony Manager Sails

Charles K. Davis, manager of the Manhattan Symphony Orchestra sailed for Europe on May 6. While abroad Mr. Davis will arrange for the introduction of Emil Velazco's new jazz piano concerto, *Kaleidoscope*, and some of Henry Hadley's symphonic works in London and Paris. He will also give auditions to artists who propose making their American debuts with the Manhattan Symphony Orchestra next season.

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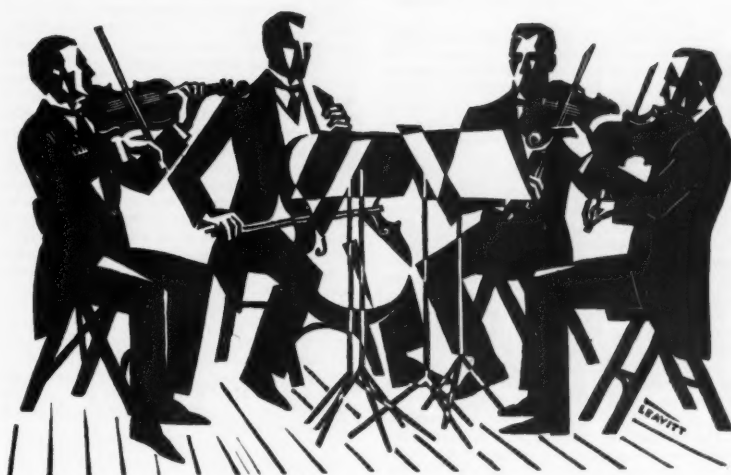
Distinguished Staff of Professors includes Bartok and Klein, Composition; Rosina Lhevinne, Bartok, Weingarten, Cooper, Prentner and Kauffer, Piano; Schutz, Seidhofer and Ketterling, Organ; Castelle, Lierhammer, Hermann, Bartold and Major, Voice; Virginia Castelle, Cesia Kauffer, Coaching and Accompanying; Lothar Wallerstein, Stage Craft; Leskowitz-Tandler, Harp; Lewis Richards, Harpsichord; Paul Stefan, History and Analysis; The Roth Quartette, Chamber Music and Ensemble; Kaplan, Violin; von Laban, Walcher and Greta Gross, Dancing. German taught by Graduate Professors.

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"Few organizations of the sort now before the public have a nobler conception of the particular demands this type of art imposes on its performers than the Gordon String Quartet."—*New York Evening World, February 4, 1931.*

BOSTON

"These players synthesized a powerful and unmistakable individuality among quartets."—*Boston Herald, November 27, 1930.*

CHICAGO

"Great quartet playing . . . Wondrous beauty in the playing . . ."—*Chicago Evening Post, December 19, 1930.*

CLEVELAND

"Such effortless playing I have never witnessed in the combined artistry of four string players."—*Cleveland Press, October 29, 1930.*

PHILADELPHIA

"Stands in the very first rank of present day quartets."—*Philadelphia Public Ledger, November 21, 1930.*

SEASON 1931-32 NOW BOOKING

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THE STORY OF AUDRAY ROSLYN

By Julia Chandler

Less than a year ago when Audray Roslyn was making her first concert tour of Europe a distinguished music critic of Amsterdam suggested that the young American pianist had been "born with a silver spoon in her mouth."

He based his statement on the fact that an utterly unknown artist rarely wins such unqualified praise and appreciation as that accorded Miss Roslyn across Continental

Europe. And he was right about the silver spoon, for the story of Audray Roslyn is the sort of dream-come-true one seldom finds written in the actual book of life.



Irving Chidnoff photo

AUDRAY ROSLYN

The apt metaphor of the European critic not only symbolizes the musical gift which would seem to have been born simultaneously with the girl who now gives it such satisfying expression, but applies equally to the radiant personality she brings to the concert platform. As the New York Times expressed it in a review of her recent Town Hall recital "Audray Roslyn has something of her own to say in addition to what she has learned."

That something is the spiritual essence of being which gives to her playing a phenomenal sense of value in both tonal and interpretative quality.

The story of Audray Roslyn began in a not far distant yesteryear. In the small New York household in which she was then a little lass of three summers nobody suspected that the dark eyed child bore the earmarks of great talent until the fact was borne in upon them in most unexpected fashion.

The family consisted of baby Audray, her father, mother and brother George. In the small household George was the only student of music at that time, so it was with considerable amazement that the parents of the two children heard one of his pieces being played on a day and at an hour when they knew him to be in school. Rushing to investigate they found Audray seated on the piano bench; her tiny legs dangling in mid-air; her little fingers accurately picking out the melody she had heard her brother play.

Was the discovery that of an exceptional gift? Or was it just an ear for music which enables an occasional child to reproduce an oft repeated tune? At once a capable teacher was engaged to find out, and thus began a training which was later directed by some

of the outstanding instructors in both America and Europe.

It was soon learned that the little girl had indeed been born "with a silver spoon in her mouth." Nevertheless the training of the young artist proceeded quietly until years of study culminated in an expression sufficiently mature to justify Miss Roslyn's first New York appearance. Even then the good taste of the young artist dictated an informal recital in Steinway Hall without any preliminary acclaim. It was well received although little publicized.

When a series of concerts were arranged in Holland and Germany last autumn, Miss Roslyn wrote a new and brilliant page in her professional history as well as in her personal experience. Rarely has any young artist been so enthusiastically acclaimed as was the young American pianist in Berlin, Amsterdam and the Hague. Critics in each of these cities stressed her "beautiful tone"; her "natural feeling for form and sure instinct for the essentials," and for her "sensitive faculty for the expression of moods." She was praised for her rare combination of power and imagination, and wherever she appeared her personal charm and beauty vied with her musical gifts for recognition.

So it came about that when the young artist was heard in her first big and formal recital in Town Hall, New York, the afternoon of March 28, there was a deep hush in the auditorium from the first moment melody began to drip from her slim young fingers to the last note of her fine program.

Throughout her playing of Chopin's Fantaisie one was profoundly aware of the soaring of the young musician's soul as her fingers lingered, or flew, over the keys,—answering her inner light. She seemed flooded with a clear, white radiance which stole into the keys beneath her fingers. Call it "a sensitive faculty for the expression of moods" as the Berlin critic described it, or "something of her own to say in addition to what she has learned," as the New York Times put the matter; it amounts to the same thing.

And that thing is the fact that America has produced a girl of rare talent who has complete mastery of her medium for the transmission of her own particular message of beauty to the world.

Florentine Grand Opera Company Announcements

The Florentine Grand Opera Company will give a performance of *Andrea Chenier* at the Metropolitan Opera House, Philadelphia, June 6, June 8, the same company will present *Il Trovatore* in Trenton, N. J. The leading tenor in both operas will be Bernardo De Muro. Other principal roles will be taken by Anna Leskaya, soprano; Elena Bussinger, mezzo-soprano, a native of Philadelphia; and Ciro DeRitis, baritone. Others in the cast include Edith House, Mario Curcio, Eugenio Prosperoni and Luigi Dalle Molle. Walter Grigaitis will conduct and Luigi Raybut is the stage director.

Schmitz Again to Conduct Summer Classes on Coast

E. Robert Schmitz was recently in New York for a few days attending to business matters with his managers, Haensel and Jones. He also found time for an inspection of the music students of Mt. Holyoke College, where Mr. Schmitz' pupil, Ruth Dyer, is at the head of the music department. Mr. Schmitz went to Montreal to conduct examinations of the music department at the University of Montreal, and on

May 10 he was in Chicago on his way to Kansas City where he conducted some teaching examinations. The summer will find Mr. Schmitz on the coast conducting his regular summer session there.

Among some of Mr. Schmitz' active pupils are Elmer Schoettle, who recently played the A major concerto of Liszt with the orchestra in Denver. This young man is only twenty-one years old, but is considered an advanced pupil because of his extraordinary talent. He is associated with the Rinkist School of Music in Denver.

Philadelphia Conservatory of Music Commencement

The Philadelphia Conservatory of Music, Mrs. D. Hendrik Ezerman, managing director, presented their annual commencement exercises and concert, May 11, at Witherspoon Hall, Philadelphia. The program opened with the first movement of Bach's concerto No. 1 in D minor for three pianos and string orchestra. The pianists were Mary M. Isaac, Eleanor Rorke and Susie E. Stoops. There were piano solos by Geraldine Stout, Katherine V. Lippincott, Natalie Heider, Julia Shanaman, Florine Thanhauser and Naomi Koplin; and Sylvia Noble played Dohnanyi's Variations on a Nursery Rhyme, the piano arrangement of the orchestra score being made by Miss Koplin. Maria Ezerman Drake and Allison R. Drake collaborated in a two-piano number. George Wargo, violinist, offered a Paganini concerto with Mary Louise Evans at the piano, and in conclusion there was Bloch's Concerto Grosso for string orchestra and piano obbligato, with Miss Evans at the piano. The conservatory orchestra is under the direction of Boris Koutzen.

After the concert Frederick W. Schlieder conducted the commencement exercises, presenting teachers' diplomas to Misses Isaac, Lippincott, Rorke and Stoops and to Sister Mary Augustine, S.M. Degrees of bachelor of music went to Maria Ezerman Drake, Kathryn R. Grube and Sister M. Agnes Joseph, S.S.J. Geraldine Stout and Naomi Koplin have been recently awarded Juilliard Extension Scholarships. These young pianists are pupils of Olga Samaroff, who is a faculty member of the conservatory, and who was present at this concert.

Gadski to Award Scholarship

Johanna Gadski has advised J. J. Vincent, managing director of the German Grand Opera Company, to announce a contest for young American singers of the fair sex, the winner of which will be engaged as a member of the German Grand Opera Company for its fourth annual tour next season.

Mme. Gadski will assume personally the obligation of paying the winner's salary and expenses on tour, besides giving the successful entrant the benefit of her invaluable knowledge and experience in the art of singing.

The contest is open exclusively to vocalists (soprano or contralto) of American birth. Experience on the operatic stage is not essential.

A number of prominent musicians are being invited to serve as judges. The contest will be held and the award made prior to the tour of the company next January.

Applicants for the Johanna Gadski Opera Scholarship are requested to send a letter, giving detailed information of their training and experience, to the offices of the German Grand Opera Company, 11 West 42nd Street, New York.

Ransome in Spring Recital

Albert Edward Ransome, Metropolitan Opera tenor, will give a spring recital at the Hotel Plaza on Thursday evening, May 28. Miguel Sandoval will be at the piano and also play solos.

Grandjany Ends Busy Season in America

Marcel Grandjany, eminent French harpist and composer, sailed back to France on the S.S. De Grasse on May 7. He is to give a recital in Paris in June and will also play a few engagements in London, after which he is to resume his annual teaching at the Fontainebleau School of Music, his engage-



MARCEL GRANDJANY

ments there being from June 25 until the end of September. He will return to America the middle of October.

During the season Mr. Grandjany taught in his private studio in New York and in the Philadelphia Conservatory of Music. He was too busy with pupils for many concerts, but found time to appear with the Harvard Club of New York, where he played the Dances of Debussy and the Allegro of Maurice Ravel; with the New York Chamber Music Society, playing the Concert à Cinq by Joseph Jongen; and to give a joint recital with Laurie Merrill, poet, at the Roerich Museum. He also played at the Colony Club of New York.

With Rene Le Roy, flutist, Mr. Grandjany played at the University of Ann Arbor; for the Thursday Evening Club of New York at the residence of Mrs. Bayard Cutting; and at the Woman's Athletic Club of Chicago. The combination of flute and harp has been found exceedingly attractive and is always successful. Among his own compositions, Mr. Grandjany played his new poem for harp, *Souvenirs*, which has just been published by Durand of Paris. His last engagement before leaving for France was at the home of Mr. and Mrs. Frederick Garrison Hall of Boston, where among the guests there were Burlingame Hill, professor of music at Harvard University, and Wallace Goodrich, director of the New England Conservatory of Music.

When Mr. Grandjany returns next season to America, he will resume his teaching, as well as making an extensive tour under the management of the NBC Artists Service.

Franz Kaltenborn to Conduct Naumburg Memorial Concerts

The four annual concerts in Central Park, sponsored by the sons of Elkan Naumburg, in memory of their father, will this year be conducted by Franz Kaltenborn, who has been identified with Central Park concerts for many years. Mr. Naumburg senior was the donor to the City of New York of the beautiful bandstand in the Mall of the park. The concerts this season, as in previous years will take place on Decoration Day, July 4, July 31 and Labor Day, all commencing at 8:30 in the evening.



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Ann Arbor Music Festival

(Continued from page 5)

understanding and appreciation of the delicate pastel coloring of the Pieni score was apparent in the perfect assurance with which he led his chorus of fresh young voices, his orchestra and his soloists through a splendid performance of this modern oratorio. It is a difficult and none too grateful score for both chorus and soloists, but at all times this well trained group of young singers who comprise the Choral Union were precise in attack, the rhythmic pulse was firm and sure and they sang with a group tone quality which might well be envied by many older choral organizations.

The soloists acquitted themselves as well rounded artists. Frederick Jagel assumed the title role. His voice is superb and his artistry no less so. Hilda Burke, as Sister Clare, sang with limpid tone and finished musicianship. Eleanor Reynolds gave generously of her luscious contralto. Nelson Eddy's vibrant and beautiful baritone was a notable feature of the performance, and Fred Patton sang with fine effect.

One should not neglect to mention the lovely and ethereal singing of the children's chorus, as the Birds, nor the excellent accompaniment of the Chicago Symphony Orchestra, with Palmer Christian at the organ.

THIRD CONCERT

The Friday afternoon concert was under the capable direction of Eric DeLamar, assistant conductor of the Chicago Symphony Orchestra, and Juva Higbee, supervisor of music in the Ann Arbor schools. The Children's Festival Chorus, hundreds of white clad youngsters from the Ann Arbor schools, banked the huge stage, eagerly awaiting their part in the performance. Hilda Burke of the Chicago Civic Opera Company sang the Ritorna Vincitor from Aida with a voice which is truly beautiful and a convincing dramatic style. Eleanor Reynolds disclosed a rich contralto voice in two Handel arias, which she sang with dignity and authority. Later in the program Miss Burke and Miss Reynolds endeared themselves alike to children and audience by singing three scenes from Haensel and Gretel, deftly stressing the rollicking humor of the "Brother, come and dance with me" and the charming pathos of the prayer from the Sandman scene. Palmer Christian, university organist, contributed three solo numbers and displayed his mastery of the magnificent organ which graces Hill Auditorium. From the hushed and pulsating color of the Reger Ave Maria to the volume of massed tone which concludes the Sowerby Passacaglia, this splendid instrument gave out a varied wealth of tonal color.

The Children's Festival Chorus, under the direction of Miss Higbee sang a group of songs before intermission and as the piece de resistance of the afternoon presented Harvey B. Gaul's charming cantata, Old Johnny Appleseed. It is a lovely work, lying vocally almost perfect for children's voices and the children sang it with a lilting spontaneity, meticulous enunciation and rhythmic attack, and a vocal tone of purity and floating beauty which is peculiar only to unspoiled voices of childhood. It was a finished performance, and great credit goes to Miss Higbee for her training.

FOURTH CONCERT

Friday evening will go down in the annals of May Festival history as a memorable occasion, on which youth paid reverent tribute to age and accomplishment. Paderewski—pianist, statesman, aristocrat—came back to Ann Arbor to greet an audience which has always been a favorite with him and to which he is a fondly cherished tradition. And this audience rose to its feet in a fervor of welcoming enthusiasm which was at once joyful and tearful. Paderewski made his initial appearance on this program in his own Concerto, in A minor for Piano and Orchestra. It is precisely the proper medium of expression for his pianistic genius. It is bravura and romantic and he played it magnificently with the fire of dynamic youth. Mr. Stock and his men caught this spirit and gave him an accompaniment which has never been excelled. At the conclusion there was a frenzy of applause, prolonged and fervent which ceased only after the orchestra had accorded him the highest honor of the fanfare.

After intermission the program was Mr. Paderewski's own and he played Chopin in the manner for which he is famous. His audience brought him back repeatedly and he generously added encore after encore until a late hour.

One must not forget to add that earlier in the evening, the orchestra under the magnetic baton of Frederick Stock, gave a notable performance of the Beethoven Second Symphony.

FIFTH CONCERT

The Saturday afternoon program presented that charming and youthful violinist, Ruth Breton, to May Festival audiences and Miss Breton promptly proceeded to

make this afternoon her own. She chose as her medium the Glazounoff Concerto in A minor and she gave it a reading which proved not only her complete mastery of the concerto but of her instrument as well. It is a lovely, luscious tone which she draws, and a technic which is impeccable gives her playing that assurance and an easy poise which characterize the fine artist. Mr. DeLamar took over the baton for this concerto, and the accompaniment which he gave Miss Breton was one of the utmost skill. So great was the enthusiasm that Miss Breton was compelled to add four encores. In these she was ably assisted by Mabel Ross Rhead at the piano.

Mr. Stock is to be commended for his interest in reviving the works of Bruckner, and the reading which he gave at this time of the Unfinished Symphony by this scholarly contemporary of Wagner, showed deep musical insight and a searching after hidden beauties of the score. With the exception of a gorgeous scherzo movement, it is not a work of great program appeal, but Mr. Stock made it pulse with life. A performance of the popular In Springtime Overture of Goldmark opened the program.

SIXTH CONCERT

To present an opera as colorful as the Moussorgsky score of Boris Godounoff in concert form and still preserve the continuity of story and action is a task of some difficulty. And it was Earl Moore who made possible the success of this performance which closed the festival. The rhythmic and vocal intricacies of this difficult score apparently held no terrors for the splendidly trained body of singers with Dr. Moore at the baton, for they sang with equal ease the religious chants and the gay, boisterous chatter which is allotted to the chorus in this opera. Entrances were prompt and precise, effects of color and nuance were executed with skill.

The role of Boris was sung by Chase Baromeo, a former graduate of the University School of Music and now an extremely valuable member of the Chicago Opera Company. Mr. Baromeo is no stranger to the Hill Auditorium stage, for he has sung in former festivals, but his return on this occasion was a triumph. With his role perfectly memorized, his magnificent bass voice more than equal to the taxing demands of the score, he sang with a dramatic fervor and power which made this tragic and heroic Russian Tsar a figure of vibrant emotion and strength. The entire score was sung in English, and so perfect was his diction that one lost not a single word or phrase. The singing of Nelson Eddy and Fred Patton in the varied and numerous parts allotted them was extraordinarily fine. Mr. Nelson's resonant baritone was particularly effective in the bold folk song By the Walls of Kazan in the first act. Mr. Patton's portrayal of the wily Jesuit, Rangoni, was a high light of the performance. Walter Widdop, the English tenor, proved himself to be an artist in the part of the Pretender and his work with Miss Van Gordon in the duet scene of Act three was particularly well done. Miss Van Gordon, a glamorous figure always, sang the rhythmic music of Marina with her usual authority and opulence of voice. Mention must also be made of the excellent singing of the smaller parts of the score by Miss McCormick, Miss Pike and James Hamilton.

It is impossible to go further into detail regarding the outstandingly fine work of artists and chorus. Suffice it to say that it was a magnificent performance of a tremendously difficult work and it proved an exciting and colorful climax to this wonderful May Festival. F. H. B.

Little Theatre Opera Co. Changes Name

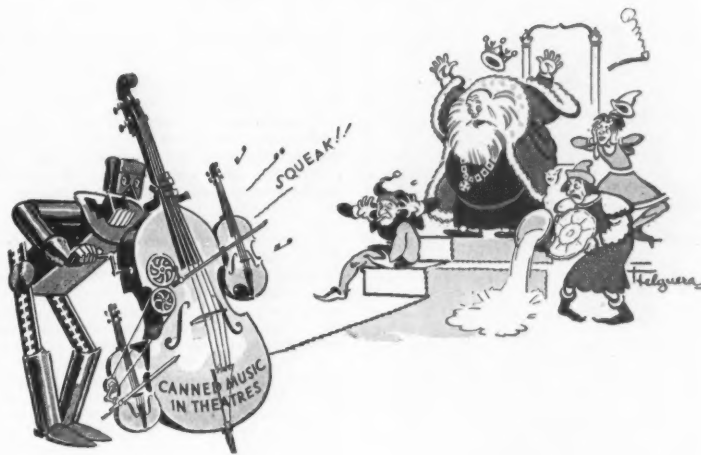
At the annual meeting held on May 13 the board of directors of the Little Theatre Opera Company voted to give the popular organization the permanent name of the New York Opera Comique, Inc. Coincident with the change of name there will be an extension of the company's scope of activity. It is purposed to obtain a centrally located theater for the season after next and the company is to undertake a more ambitious program of productions.

OBITUARY

MATTIE E. KORN—ADAMS

Mathilde E. Adams, daughter of Clara A. Korn and the late Herrmann E. Korn, wife of Milton A. Adams, died at her summer home, 469 Atlantic Ave., Long Branch, N. J., on April 29. Mrs. Adams, who, as Mattie Korn, was a member of the National Opera Club of America, and the Relief Society for the Aged; a soprano for several years with the Aborn Opera Company, and appeared in Baron Trenck with the Whitney Opera Company. She was widely known and loved by a host of friends and admirers.

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Covent Garden's Season, First Under State Subsidy, Shows Little Change

German-Italian Repertoire, Rosenkavalier Opening—Frida
Leider a Great Isolde and Brünnhilde
—An American Debut

LONDON.—The annual Covent Garden season of "international" grand opera, and the first under the state subsidy, is in full swing. Enthusiasm abounds. The season is to extend for ten weeks in all. People feel both international and grand. The operas themselves might be more so.

London opera seasons have come to be as alike as two peas. The repertoire is almost the same; most of the artists are the same; even the people you see in the lobby are the same hopeful optimists as the year before. There is a German "season" and an Italian one. So much for internationalism (except that a few of the singers in each case are English or American).

The German season consists of two Ring cycles, two or more Tristans, Lohengrins, Rose Cavaliers and Bats (by Richard and Johann Strauss respectively). Then, as a sop to the idealists and the croaking critics, an opera of unassailable integrity which is not in the usual repertoire. This year it is Mozart's Magic Flute, for which the scenery is being brought from Paris, via Amsterdam.

If the German season is almost one hundred percent Wagner-Strauss, the Italian one is almost all Verdi and Puccini, with Zandonai's Francesca da Rimini and Romano Romani's Fedra as a concession to modernity. Some people say this isn't good enough for what is still the greatest metropolis in the world; others sneer at the virtues of state subsidies. But the Iron Chancellor's injection is probably too recent to expect it to "take."

DETAILS

The quality of the performances thus far is, possibly a shade better than last year. The orchestra (identical with the London Symphony Orchestra) is learning the repertoire, and is feeling the benefit of continuous ensemble discipline. But it hasn't been able altogether to cover up its sore spots, and Siegfried's horn is as spluttering as though it were really vegetable instead of mineral. But that is a mere detail.

As for the Ring performances (which are always sold out) they have their virtues, but it is necessary to leave one's sense of humor at home. A matronly Sieglinde who insists on swathing herself in draperies of Victorian amplitude; a Young Siegfried who would have to bant for admission to the Heavyweight class; a Brünnhilde who is compelled to Ho-yo-to-ho at her Daddy from a distance of less than twenty feet—these things are too irresistibly funny not to make one a partisan of the radio (minus television). These, too, are details.

LEIDER THE STAR OF STARS

But a Brünnhilde like Frida Leider is something to be grateful for. Her voice is, if anything, even warmer and richer than before. Her impersonation has all the rugged simplicity and the statuesque nobility to make the god-legend convincing. Friedrich Schorr, too, maintains Wotan's tragic majesty without shouting; and Maria Olczewska as Fricka is almost too mellifluous and certainly too charmingly jejune for a stern Crusader against companionate marriage.

Mme. Leider rose to her supremest heights as Isolde; not even in the palmy days of Termina and Nordica (we refuse to remem-

ber anything earlier) did the proud and passionate Princess of Ireland so delight both eye and ear, and so deeply touch the heart of the Wagnerian—more luke-warm today than in the said palmy days. Melchior, vocally excellent as Siegmund and Siegfried, rose to the lyric glories of Tristan with surprising buoyancy and conviction, and Ivar Andresen, that superb bass, made even Marke's moral perambulations bearable.

TWO NEWCOMERS

A newcomer to Covent Garden, Luise Wilder, of Munich, did well both as Erda and Brangäne. Bruno Walter, a demigod to Covent Gardeners, covered himself with the usual glory in the Ring, and Robert Hager was responsible for a closely knitted, none-too-ecstatic Tristan performance.

In Siegfried we had the London debut of Juliette Lippe, American soprano, as Brünnhilde. Her voice is lyrical rather than dramatic, but of a youthful beauty which came to full fruition in that paean to love and joy, the final duet. She earned a handsome success, sharing the honors with Lauritz Melchior.

COMIC RELIEF

Der Rosenkavalier, prime favorite of Londoners since the war, and Die Fledermaus (which started a revival of Victorianism last year) provide the season's comic relief. Lotte Lehmann as the Marchallin and Elisabeth Schumann as Sophie were the prime favorites of the opening night, Richard Mayr as ebullient an Ochs as ever, and a new Viennese acquisition, Margit Angerer, all right except for a nervous wobble at the start. Die Fledermaus doesn't really belong in a "grand" opera, but its success is all the grander for that. Again Elisabeth Schumann as Adele and Lotte Lehmann as Rosalinde carried off the honors of the day. There are rumors that, as the result of this successful revival, Strauss' Gipsy Baron is to be brought back to life next year. Why, indeed, take opera so seriously, especially when it's subsidized?

NO SIGNS OF DEPRESSION

Incidentally, there wasn't much evidence of the hard times. Two thousand people and King Manuel of Portugal fill the house each night, donning their swellest. Young men in full evening suits and no hats, young women in fluffies and with cigarettes tramp about Covent Garden market in broad daylight to find their cars, and fill the restaurants in the Bayreuthian intermission. In the lobbies there is a new Teutonic touch: richly gowned matrons and immaculate husbands eating sandwiches out of evening bags,

to fortify the body against the tribulations of the spirit.

TWO NEW ENGLISH SYMPHONIES

When opera arrives in London orchestras usually relapse into somnolence. Before the end of the symphony season, however, critics had three occasions to whet their knives. They quickly sheathed them when Arnold Bax's third symphony, played here once before under Eugene Goossens, had a "national" performance by the B. B. C. Orchestra under Sir Henry Wood. Indeed their fulsome praise of the work makes me wonder what adjectives are left for music that is really great.

The knives were more in evidence when Albert Coates, also conducting the B. B. C. Orchestra, presented his own Lancelot symphony, though there was no lack of enthusiasm either. The knives came out, full and glistening, to make short shrift of Felix Weingartner's symphonic transcription of Beethoven's Hammerklavier Sonata. It is true that, viewed as an attempt to add a tenth symphony to the immortal nine, it is a failure; but as an experiment it is nevertheless interesting. It proves beyond a doubt that Beethoven knew what he was doing even when he overstepped the physical limitations of his instrument, and, also, how much the elements of suggestion, of struggle to attain the unattainable, are essential to the music itself. It proves, moreover, the supremacy of the piano as an instrument able to express man's profoundest speculations and highest aspirations.

THUMBS DOWN FOR MAHLER

The critic's knives were out again at the last of the Courtald-Sargent concert, when Bruno Walter introduced the second symphony of Mahler. Almost nobody liked it—except the public, although the London Symphony Orchestra did surprisingly well with the unfamiliar score.

Speaking of the London Symphony, it is interesting to note that next season the major portion of the concerts will be shared equally by Willem Mengelberg and Sir Thomas Beecham, who continues to be the critics' favorite conductor. He recently conducted the orchestra in a concert consisting of Haydn, Liszt, Wagner and Borodin. Albert Coates in another concert with the B. B. C. Orchestra had his usual success with a Wagner program.

Of the soloists at these concerts the most interesting were Conchita Supervia, who sang Gluck and Mozart exquisitely, under

A NEW FESTIVAL SCHEME IN ENGLAND

LONDON.—A big new project has been the outcome of the success of the recent music festival held in Portsmouth. The south of England cathedral cities of Winchester and Chichester may join with Portsmouth in giving festivals in future on the lines of the Three Choirs Festival of Hereford, Worcester and Gloucester in the West of England. J. H.

Weingartner, and Myra Hess who, though handicapped by the erratic tempi of Sir Henry Wood, gave a fine performance of the Schumann concerto. Helene Wildbrunn, soprano, and Fritz Wolff, tenor, were the excellent supporters of Coates.

SINGERS: SPANISH, RUSSIAN, AMERICAN
Mme. Supervia, attired in mantilla, tall comb and fan, also gave a recital of Spanish songs, and enraptured a large-sized audience in London's largest hall. A Russian rival of the coloratura profession, Mme. Barsova, preceded by a big reputation, made a London debut, but failed to make an impression except as an accomplished technician.

Three American singers have appeared in concert within the last few days, all for the first time. Robert Steel made an exceptionally good impression with an unhackneyed program of songs and operatic excerpts. He has a powerful, yet lovely voice,

J. BEEK

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Two Valuable Manuscripts Discovered

UNKNOWN SCHUBERT DANCES

VIENNA.—Quite a stir has been caused by the discovery by Hans Wagner-Schonkirch, a Viennese composer, of a hitherto unknown MS. of Franz Schubert. It is a new series of German Dances, composed for the piano, with Schubert's signature and the date, 1824, written on the upper right-hand corner of the first page. At the end is inscribed in a different hand: "Keep in friendly memory your thankful pupils Wilhelmine Almsy and Melanie Almsy."

These dances were played for the first time by Otto Schulhof at a recent concert given by the Vienna Teachers' A Capella Choir at the Grosser Musikvereinsaal. The present owners of the MS. will sell it only on conditions guaranteeing its safe keeping in Austria. M.

A MISSING BACH WORK

BERLIN.—An original manuscript of J. S. Bach's "Sei Gegrüsst, Jesu gütig" has been found in the library at Carpentras. The famous organist and admirer of Bach, Charles H. Rink, who lived from 1770 to 1846, presented it to the French artist Bonaventure Laurens, since when it had been lost track of and was supposed to be no longer in existence. T.

rare dramatic ability and real temperament. Steel is sure of a warm welcome should he choose to return.

William O'Donnell displayed an agreeable tenor voice which has possibilities not yet wholly exploited. A higher grade program and a somewhat Anglicized diction would help him with his London hearers.

GERTRUDE WIEDER PLEASES

Gertrude Wieder, American contralto, surprised her hearers with a rich and powerful voice of true contralto quality. The peak of her concert was Bruch's unfamiliar aria of Penelope from *Odysseus*, which gave scope to her evident dramatic gifts. She was enthusiastically applauded after songs by Brahms, Strauss and others.

Pianists here have been few; prominent among them was Jan Smetelin who, having returned from the Continent charmed his London admirers with a beautiful and dramatic performance of the twenty-four preludes of Chopin, besides many charming things of lighter calibre.

Yelly d'Aranyi and her sister, Adila Fachiri, gave one of those delightful two-fiddle recitals of theirs, which makes me wish they could be persuaded to visit America a deux. Jacques Thibaud at the same hour gave a Queen's Hall recital, featuring Ravel's Sonata with its Blues. It seemed rather a pity. CESAR SAERCHINGER.

Hebridean Songs in Paris

PARIS.—Paris has been the latest city to "fall for" the art of Heloise Russell-Fergusson, that unique singer of Gaelic songs. Of her recent recital here at the Salle d'Iéna, André Messager wrote in the *Comédie*: "A singularly interesting recital was given by Miss Russell-Fergusson of the songs of the Hebrides, collected by Mme. Kennedy Fraser. Sometimes accompanied by the violin, cello and harp, at other times accompanying herself on the Celtic harp, she gave a wonderful rendering of the spirit of the songs, at once melancholy and picturesque. She preceded each one with an explanatory comment (in French) of the greatest clearness."

These Hebridean songs aroused great enthusiasm also in the critic of the *Semaine* at Paris: "Miss Russell-Fergusson translated their delicate sentiment with wonderful effect. The accompaniment of the Celtic harp added much to her delicious interpretation." "Unique and attractive recital," summed up Pierre Leroi in the *Excelsior*.

Miss Russell-Fergusson will make a return visit to America next January. Among her forthcoming engagements is an appearance at the Highland Club in London on May 15th, and a return tour of France, Holland and Germany will keep her busy through the fall. J. H.

Broza Quartet Praise "Superfluous"

The Washington Post of April 26, reviewing the appearance of the Broza String Quartet at the Library of Congress festival of chamber music under the Elizabeth Sprague Coolidge Foundation, states: "To praise the performance of the quartet is superfluous; certainly such praise is not news. It would be news if any artists or groups participating in the Library festival were not of unusual ability and did not present a program unusually well."

Paris Favors Orchestral Concerts

Celebrations in Honor of Vincent d'Indy—Many Orchestras Attract Crowded Halls—A Unique Song Recital—Florence Stage Wins Prolonged Applause—Foreign Musicians in Paris

PARIS.—Orchestral concerts and operatic performances dominate the musical world of Paris this season, at any rate as far as numbers are concerned. Especial mention must be made of the concerts, both orchestral and choral, which were given in various halls and theatres of Paris in honor of the eightieth birthday of Vincent d'Indy. He himself conducted some of the performances and was greeted with such hearty and prolonged applause that the veteran composer was visibly touched by the friendly spirit of the public. It is timely now to recall that d'Indy wrote a book on the Life and Work of Cesar Franck, which is still the best of its kind. It was published in 1907.

WEINGARTNER AND MENDELBERG AMONG CONDUCTORS

The two visiting conductors who received the most attention this season were Weingartner and Mengelberg. Both conductors relied mostly on Beethoven; but Weingartner turned to Berlioz and Schubert, and Mengelberg to Wagner and Mahler for their alternative composers.

The Straram orchestral concerts on Thursday night are always well supported by the same public which is sometimes lax in its support of the Saturday and Sunday afternoon concerts. The Pasdeloup Orchestra has had a number of guest conductors during the absence of Rhené-Baton in Italy and Roumania, where he makes annual tours mostly on behalf of French music. The Colonne Orchestra is directed by Gabriel Pierné, and it remains as usual in the old Chatelet Theatre as in the days of Colonne himself, at least fifty years ago. The district has not changed, but the street behind the theatre now bears the name of Edouard Colonne.

Gaston Poulet gives his Sunday afternoon orchestral concerts in the Sarah Bernhardt Theatre which faces the Chatelet Theatre. Both theaters are filled; often uncomfortably so.

Pierre Monteux has the most modern and sumptuous hall in Paris, the new Pleyel Hall. His programs are perhaps the most varied of all the orchestral concerts in Paris. He does not rely on the ever popular Wagner to draw his public.

NEW WORK USES STRANGE IDIOM

A new work for soprano and baritone solo, chorus, and orchestra, by Timothy Mather Spelman, was recently given at one of the Straram Thursday orchestral concerts. The composer has taken as his text the famous old Latin poem, *Pervigilium Veneris*, long ascribed to Catullus, but later credited to Gallus. The poem endures as an example of standard Latin, written according to accepted rules and usages; but the music contains nothing that agrees with the rules and usages of the accepted standards. Its vocabulary is as far from that of the great composers as the language sung by the chorus of the damned in Berlioz' *Faust* is from the French of the poets. A music critic consequently does not know whether the work is good or bad; for he cannot hear a chord he ever heard before.

RUSSELL-FERGUSON AND ROSETTE ANDAY

Among the many vocal recitals, and some of them of a very high class, mention must be made of the songs of the Hebrides, sung by Heloise Russell-Fergusson. These old Celtic melodies have a flavor all their own; and the musical world knows that the finest of Mendelssohn's orchestral overtures was inspired by the weird charms of the Hebrides. The vocalist made use of the Celtic harp for some of her accompaniments. Her recital was not only attractive musically; it was also different from the usual song recital by reason of its strange program.

Rosette Anday made an excellent impression when she sang at one of Rhené-Baton's concerts in the Champs Elysees Theatre. Her rich, warm, full contralto voice was heard with marked approval by the patrons of the Pasdeloup orchestral concerts, who are not always disposed to welcome singers on their symphony programs.

An American tenor, William O'Donnell, was heard with much pleasure in the Gaveau

Hall at the end of April. He was at his best in a group of songs in English, which he pronounced with admirable clearness. His voice is lyrical rather than dramatic and of a very musical quality.

Lotte Lehmann's recitals of Schubert, Schumann, Franz, Mendelssohn, and Jensen, with German words, remain as popular as ever. Even the large Pleyel Hall is not too capacious for the audiences she draws.

REMO BOLOGNINI'S SUCCESS

Among the violinists to visit Paris this Spring, Remo Bolognini deserves special mention for his judicious employment of the vibrato. Was it not Saint-Saens who wrote a condemnation of the violinists who played his concertos with a continual vibrato? But the moderate use of the sentimental vibrato was not the only merit of this brilliant young artist. He has technical skill of a high order and an authoritative manner. His program of Locatelli, Viotti, Beethoven, Bach, and Wieniawski, ceased to be antique when he put the new wine of spirit and poetry into the old bottles of form and style. He won a distinct success.

For refinement of execution in scales, trills, double notes, and passage work in general, no more perfect cello playing has been heard in Paris, this season at least, than that of André Bourdron in the Chopin Hall on the last day of April. His beautiful, though not robust tone, held his audience to the end of a long program, and he was compelled to add several extra numbers. After two sonatas and nine pieces the auditors did not find the cello monotonous when played by Bourdron. He is a young man who will doubtless be heard on the other side of the Atlantic one of these days.

FLORENCE STAGE AMONG THE ELECT

If musical instruments could form unions and go on strike like human beings, it is conceivable that a deputation of them would protest against the undue favoritism shown to the piano. It still remains the chief solo instrument in recitals and in orchestral concertos, and whenever any other instrument is employed to play accompaniments the attention of the audience is called to the fact. Therefore, when Florence Stage was called to the platform four times for her performance of the piano part of Rachmaninoff's second concerto with the Pasdeloup Orchestra in the Champs Elysees Theatre, she deserved full credit for the success. The tones of the piano were no novelty to the audience, and Rachmaninoff's concerto is not unusually exciting. The musical quality of her tone, the brilliancy of her execution, and the attraction of an interesting personality were of course sufficient reasons for the prolonged applause. Florence Stage sails for New York in November.

POLISH AND ROMAN MUSICIANS

The Association of Young Polish Musicians is an important organization in the musical life of Paris. It is affiliated with the Embassy and it looks after the welfare of all the Polish musicians that visit Paris. At the last concert, in the Chopin Hall, the Polish composers represented were: Szymanowski, Fitelberg, Westawski, Perkowski, Mycielski, Palester, Kasserr, Gradstein, Woytowicz, Szalowski, Szeligowski, and F. R. Labunski, without whom the society would be seriously handicapped. His works are

(Continued on page 28)



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BEFORE THE NEW YORK PUBLIC

MAY 9

Leo Cutler

Leo Cutler, violinist, was heard in recital at Roerich Museum Hall. Mr. Cutler, artist pupil of Leon Glasser, proved to a large audience that he possesses musical temperament and technical ability. He opened his program with Tartini's Sonata in G minor, which left little to be desired in the way of interpretation, continued with Mozart's concerto in D major, with the difficult cadenza by Eduard Herrmann. Then came the first movement of the Vivaldi in G minor (in Nachez's arrangement), Zimbalist's Orientale and Der Sohn Der Haide by Keler Bela. In conclusion Mr. Cutler gave a fine performance of the familiar Zigeunerweisen by Sarasate. The audience demanded encores. George Bagrash was at the piano.

MAY 12

Union Theological Seminary
Concert

A concert of sacred music by candidates for the master's degree in sacred music was given on May 12 at the Union Theological Seminary, assisted by the Seminary Motet Choir, Charles Dickinson, director, and Corleen Wells, soprano, Rose Bryant, contralto, Charles Stratton, tenor, Harold Haugh, tenor, and John Barclay, bass.

The processional hymn, Rejoice Ye Pure in Heart opened the concert. The selections

presented were as follows: Choral Prayer, Donald Ketting; Anthem, Psalm C, Willard Van Woert; Organ Paeon, Portia Sarvis; Anthem, It is a joy to give thanks, Frances Shaw; Anthem, Forgive O Lord, Horace M. Hollister; Anthem, St. Gregory's Morning Hymn, Robert Nelson Platt; Anthem, God Almighty King of Nations, Ruth Mabee Harsha; Anthem, Cantic of the Sun, Lucy Clark Street; Anthem, Nunc Dimittis, Hugh Giles; Solo, Unbar the Door, Harold Haugh; Anthem, Sanctus, Helen Faith Sarvis; Anthem, City of God, Wallace McPhee; Solo, The Better Prayer, Charlotte Mathewson; Anthem, The City Glorious, W. Laurence Curry.

It was interesting to note the diversity of style of the composers; the writer especially remembers Mr. Platt's anthem, for its logical melody and appealing theme. Miss Street's work is in the form of a solo with hushed choral background. Hers is decidedly a style of modern trend but it is original.

Mr. Haugh's work is written in the usually accepted church music form while as a direct contrast came Miss Sarvis' Sanctus, a fine and effective hymn of praise. Another outstanding selection was the last named composition by Laurence Curry, The City Glorious, based on the theme "Ton y Botel." It employs chorus, solos, and also a spoken or perhaps recitative form; this latter does not seem out of place since the inflections of the speaker were very cleverly guided and furthermore the organ carries out in the background the musical theme. Mr. Curry's style is modernistic but appealing.

One cannot help but wonder whether the modernistic form of composition is the best adapted to sacred music, considering that sacred music makes its most direct and effective appeal through the emotions.

The chorus did a splendid bit of work; it was always under the complete control of Dr. Dickinson and the voices were very mellow.

Mr. Stratton sang several solos in his accustomed smooth style; his voice has an infinite appeal in this type of music. Miss Wells has a fine soprano voice of wide range and well developed in every register. Mr. Haugh had several smaller solos during the evening and disclosed a lyric voice of pleasing quality. John Barclay, the bass of the evening, is an artist of merit.

The composers are all members of the class of Edwin Stringham, professor of music at Columbia University.

MAY 14

Helen Reynolds

Helen Reynolds, mezzo-soprano, gave a recital at the Barbizon-Plaza, assisted by William Hain, tenor. Miss Reynolds, an attractive personality, presented the Handel-Bibb Aria de Poppae, Falconieri's Non Piu D'Amore, Handel's Ombra Mai Fu, a group of German lieder, the Vissi D'Arte aria from

Puccini's La Tosca and an assorted group in English by Munro-Wilson, Martin, Reddick, Sinding and Rachmaninoff. These she interpreted in good taste through the medium of a lyric voice of pleasing quality and sufficient power. Mr. Hain was heard in songs by Tosti, Lalo, Strauss and a group by Watts, Kramer and Carnevali. He is an experienced singer, possessing a well trained voice and exceptional ability as an interpretative artist. Edna Sheppard gave very good support at the piano. A good sized audience applauded approvingly.

MAY 17

Jay Fassett

In the evening, at the Golden Theater, Jay Fassett, bass-baritone, gave a recital of unusual merit before a good sized and appreciative audience. Mr. Fassett is at present appearing at the above mentioned theater in one of the leading roles of Rachel Crother's comedy, As Husbands Go. His program was well selected and of sufficient variety to give him ample opportunity of proving his vocal versatility. Mr. Fassett is the possessor of an unusually fine voice, both as to quality and volume. He sings with intelligence and finesse and his diction in the various languages was outstanding. Greta Why provided excellent accompaniments.

Tollefsen-Grainger-Markham
Reception

The combination of the Tollefsen Trio, the Graingers and Edwin Markham filled the commodious Tollefsen home in Brooklyn with invited guests on May 16. The Trio played Boellman and Grainger music, the imitable Percy Grainger taking over the piano for his own rhythmic music. Astrid Fjelde, soprano, sang Grieg and Grainger songs, and Robert Thrane played cello solos. Mr. Durieux, cellist, with Marion Carley at the piano, contributed to the enjoyment by playing the musical saw with real expression, followed by an imitation of singers' tone-work in Carnegie Hall studios. All this gave real pleasure to the musical company, heightened by the appearance of Edwin Markham, dean of American poets, who recited some of his cheerful and philosophic poems; he preceded these with humorous remarks. Due honors were heaped upon the Graingers, among the listeners being E. L. Coghill, Ernest A. Ash, the Edwin Franko Goldmans, the Grazzini sisters, Eugenio di Pirani, F. W. Riesberg, Meta Schumann, Ada Zeller, the Herbert S. Sammonds, Lawrence J. Munson, and Anita Palmer.

National Oratorio Society Honors
Chadwick

The late George W. Chadwick's composition Judith, originally written as a sacred opera, was featured, May 17, over Station WEAU, and an extensive network by the National Oratorio Society. Reinald Werrenrath, conductor. Mr. Werrenrath in this broadcast offered the first part of the work. The second part will be given tomorrow (May 24) over the same station.

The soloists include: Georgia Graves,

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contralto; Harold Branch, tenor; Theodore Webb, baritone; and Earl Waldo, bass. The story is concerned with the trials of Israel and subsequent victory over Assyria. The music is noble and dramatic, and, under Mr. Werrenrath's expert direction, orchestra, chorus and soloists combined in a performance of uniform excellence. This is understood to be the radio premiere of Mr. Chadwick's opera.

Mme. Luboshutz and the
Hofmanns to Sail

Lea Luboshutz, Russian violinist, having completed another American tour, will sail, May 30, for a European vacation in company with Mr. and Mrs. Josef Hofmann. The party will travel through France, Italy, Germany and Switzerland.

Children's Recital at Mannes
School

On the afternoon of May 13 there was held an annual event that is invariably one of the most delightful of the school year. It was a presentation by Mr. and Mrs. David Mannes of the children they have so successfully trained—or at least, children who have been trained by teachers in the Mannes School.

There was on this occasion an audience that filled the School auditorium—there always is!—and everybody had a good time, including, apparently, the children who played. Little tots, hardly able to climb up the three steps that lead from the floor of the auditorium, where they sat waiting their turns, to the low stage, played classic pieces on violin or piano with remarkable assurance, good force of tone, precision of note and rhythm, and altogether musicianly understanding.

Best of all was when several played together, quite in grown-up fashion, keeping together, observing their "rests," and holding the requisite balance of tone and tempo in a manner quite surprising to some old-timers who had no such advantages as are afforded at the Mannes School, with its modern educational methods. Interesting, too, were the attempts at composition, and the complete confidence of some of these young embryo musicians of the future.

There was a long program, but not too long, so highly interesting did it prove. Mr. Mannes expressed his regret that all of the pupils who were prepared could not appear, owing to the large number, which would extend the concert beyond reasonable limits. As an example of what the Mannes School can accomplish, it was all very impressive. Especially so was the excellent morale of these children, complete freedom from nervousness or strain, entire good humor and ease in deportment and stage presence.

As already said, it was delightful—one of the events of the year.

Civic Symphony Recital and Tea

Constance Beardsley, at the harpsichord, and Alix Young Maruchess, viola d'amore, played solos at the invitation tea and musicale given under the auspices of the Civic Symphony, Inc., at the St. Regis Hotel, New York, May 12. Other features of the affair, arranged to interest New Yorkers in the new orchestra, included talks by Gerald Camobell, witty English Consul; John Tasker Howard, author, and Grant Allen.

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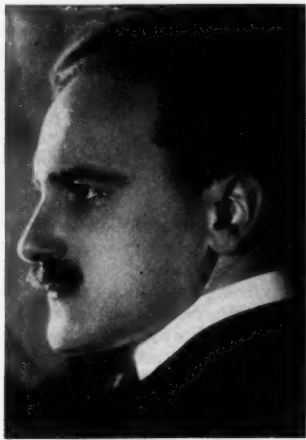
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Edwin Hughes to Hold Annual Summer Master Class From July 6 to August 15

Edwin Hughes' fifteenth annual summer master class for pianists and teachers will be held in New York City from July 6 to August 15. These master classes have been conducted every year since 1917, in order to offer to teachers and pianists who are not able to spend the winter season in New York an opportunity to become acquainted with Edwin Hughes' method of teaching,



EDWIN HUGHES

which has produced so many well-known concert pianists and successful teachers.

The summer master class of last year was attended by representative pianists, teachers and musical educators from California, Connecticut, Georgia, Illinois, Iowa, Kansas, Kentucky, Massachusetts, Michigan, Mississippi, Missouri, Nebraska, North Carolina, New York, Ohio, Pennsylvania, South Carolina, Texas, Virginia, and the District of Columbia, in addition to the following foreign countries: Cuba, Czechoslovakia, Japan and Canada.

The six-weeks' course, which is open to players and auditors, includes both private and class lessons. Simplicity and directness of method, and the constant unity of technical and musical procedure along the most modern lines, form the keynote of the course, leading to speedy and positive accomplishment.

During the course, a series of recitals will be given by professional pupils of Mr. Hughes, the programs of which will embrace a large range of the most important works in the piano literature. Last summer the following pianists took part in the presentation of these programs: Alton Jones, of the Columbia University Summer School of Music; Solon Robinson, of Smith College; John Crouch, of Vassar College; Anca Seidlova, Marvine Green, Martha Thompson and Thomas Jacob Hughes. The series was brought to a close with a two-piano recital by Edwin and Jewel Bethany Hughes.

The large number of brilliant young pianists who have received their training from Edwin Hughes, and the exceptional success of these young artists on the concert stage, offer striking proof of Hughes' remarkable ability as a maker of pianists. During the past few years, thirty-one individual recitals have been given in the principal concert halls of New York by pro-

fessional pupils of Edwin Hughes, all of whom have received unusual recognition by the press and public. During the season of 1928-1929 alone, six recitals by artist-pupils of Edwin Hughes were given in Town Hall, New York.

In addition, Hughes pupils have appeared as soloists with the New York Philharmonic-Symphony, Detroit Symphony, Cleveland, Los Angeles-Philharmonic, St. Louis, Minneapolis and Havana Philharmonic, as well as other symphony orchestras. In New York City, Hughes pupils have appeared as soloists with orchestra no less than sixteen times. Several have toured Europe in recent years with outstanding success.

The principles and training which have led to the success of these young artists form the basis of the course given at the Summer Master Classes.

Among the Hughes pupils well known to the concert-going public in New York and elsewhere are: Alton Jones, Dorsey Whittington, Solon Robinson, Martha Thompson, Stuart Ross, John Crouch, June Wells, Anca Seidlova, Marvine Green, Hazel Carpenter and Thomas Jacob Hughes. Sascha Gorodnitzky, Schubert Memorial prize winner, was a pupil of Mr. Hughes for six seasons, from 1918 to 1923.

Pupils of Edwin Hughes may be found as members of the faculties of the following important academic and musical institutions: Columbia University, the University of Oregon, Vassar College, Smith College, Phillips University, Drake University, the Institute of Musical Art of the Juilliard Foundation, the Curtis Institute, The Peabody Conservatory, the Institute of Musical Art of Washington, D. C., the Detroit Institute of Musical Art, and the Eastman School of Music. Others occupy the position of director of music at Winthrop College, Rock Hill, S. C.; Columbia College, Columbia, S. C.; Pennsylvania State Normal College, California, Pa.; Louisiana College, Louisiana, N. C.; Flora MacDonald College, Red Springs, N. C., and Milligan College, Tenn. The president of the Birmingham, Ala., Conservatory of Music, Dorsey Whittington, is a Hughes pupil, as are many supervisors of public school music in various parts of the country, and important members of the music faculties of Converse College, Spartanburg, S. C.; Peace Institute and Meredith College, Raleigh, N. C.; North Dakota State Normal School; Whitman College, Walla Walla, Wash.; Penn Hall School, Chambersburg, Pa., and other colleges and schools too numerous to mention. Many of these have been placed by direct recommendation. Two Hughes pupils, Arthur Klein and Solon Robinson, have been national prize winners at the biennial contests of the National Federation of Music Clubs.

The widespread success of his numerous pupils, both as performers and teachers, is convincing evidence of the important position held by Edwin Hughes in American musical life, and of his far flung influence in the progress and development of the art of piano playing in this country.

American Institute of Applied Music Recital

Twelve pianists participated in the May 12 general recital at the American Institute of Applied Music, New York. In the order of their appearance they were: Elizabeth Thinner, Janet Niles, Mary Howell, Janet Laidlaw, Blanche Devote, Alice Lightner, Mildred Harris, Marion Lang Tiedeman, Dorothy Wight, Bernice E. B. Nicolson, Winifred Bronson and Ina Pihlman. These pianists were the pupils respectively of Misses Chittenden, Miller and Wood. They played works ranging from Bach, Beethoven, Schumann and Mendelssohn, to the moderns, Debussy, Griffes, Sibelius and Albeniz.

Philadelphia Grand Opera Company to Produce Elektra

Mrs. William C. Hammer, director of the Philadelphia Grand Opera Company, announces that the company will produce Richard Strauss' Elektra during 1931-32. Wozzek, the modern opera which was given a brilliant American premiere by the Philadelphia Grand Opera Company in March, will be repeated next season.



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point.

Don't you envy children? They have in prospect
all the musical thrills you used to enjoy, as well as
those you now enjoy.

It must be wonderful to feel that one is a musical
genius, but that the whole world is set against
acknowledging the fact.

The R-K-O made an interesting experiment re-
cently when the stars of the screen associated with
the studios of the company were invited to select
their favorite composers for the R-K-O Theater of
the Air, which was broadcast May 8 and dedicated
to National Music Week. Here is the astonishing
list. It certainly gives food for thought, especially
in its relationship to National Music Week: Ann
Harding, John Philip Sousa; Mary Astor, Charles
Wakefield Cadman; Edna May Oliver, Ethelbert
Nevin; Irene Dunn, Stephen Foster; Robert Arm-
strong, Jerome Kern; Lowell Sherman, Carrie Jacobs
Bond; Ricardo Cortez, Irving Berlin; Bill Boyd,
Ernest Ball; Helen Twelvetrees, George Gershwin;
Eddie Quillan, W. C. Handy; Dolores Del Rio,

De Koven; Lily Damita, Rudolf Friml; Constance
Bennett, Sigmund Romberg; Richard Dix, Victor
Herbert.

Modern science has made more accessible the
listening to music, but it has not made music any
better.

For some reason writers of lyrics seem to be
moon-struck. Countless songs rhapsodize over that
celestial body.

One can never hear bad music too little, or good
music too much. Station BACH continues to send
out wonderful musical vibrations all over the world.

Some day one of the modernistic composers that
write musical articles for magazines really is going
to write a musical article.

One of the hardest things in the world to predict
is the future of the art of music. Are the composers
of the present on the right road?

Some strenuous opera singers will turn green with
envy when they hear that at Avon, Pa., there is a
factory whistle which can be heard twenty-three
miles away.

A hardened observer writes: "The greatest won-
der of the world would be to see some distinguished
foreign musician visit this country without wearing
a colored ribbon or button on the lapel of his coat."

While much about Moussorgsky, the man, remains
shrouded in mystery, the "real life story" of Clara
Bow, movie siren, is being written in the New York
Evening Journal. Are you reading it? Neither are
we.

Probably Bach, Haydn, Mozart, Beethoven and
Brahms would never have composed at all, could
they have foreseen how their childish ignorance of
music would be exposed later by the modernistic
composers.

"Hoping we will have the honor of your presents,"
a manager wrote to us last week in sending some
recital tickets. No, dear manager, we will send no
presents, though there is just a chance that we'll
come to the concert.

An American Who Has Made Good

The Milwaukee Philharmonic Orchestra recently
concluded its season with a concert in the huge
Auditorium of that city, with the majority of the
Chicago critics attending as guests. The next day, in
the Chicago Tribune, Herald and Examiner, Eve-
ning American and Evening Post, Messrs. Edward
Moore, Glenn Dillard Gunn, Herman Devries and
Karleton Hackett, music editors of those papers,
sang the praise of the orchestra and of its eminent
conductor.

What the Chicago critics did not state, however,
was that in the last twenty-five years many conduc-
tors have founded orchestras in Milwaukee. They
did so with the idea of giving Milwaukee a sym-
phonic organization of its own, but they all failed.
But Frank Laird Waller came to Milwaukee fully
prepared for his task, and for that reason the launch-
ing of the Milwaukee Philharmonic was well patron-
ized by the Milwaukee public, which since then has
shown its devotion and admiration for the conductor
and the orchestra, making necessary the moving
from the Pabst Theater to the big Auditorium.

Now that Frank Laird Waller has achieved recog-
nition in the land of his birth, as he had in Europe
on his various tours of Germany, Austria and
France, where he conducted the leading orchestras
very successfully as guest conductor, and in
Paris the famous Lamoureux Orchestra, it may be
stated that Waller is an all-around musician, a young
man who won his spurs with the Boston and
Chicago Grand Opera Companies, who was first con-
ductor with the American Opera Company and who
successfully directed the Cincinnati Symphony Or-
chestra during the summer months. With such an
artistic background Frank Laird Waller has in a
short time brought recognition to the Milwaukee
Philharmonic Orchestra, which from a modest be-
ginning is taking its place among the major orches-
tras in the land. The progress made by the orchestra
speaks volumes for the ability of Frank Laird
Waller, and no doubt under his efficient direction the
Milwaukee Philharmonic Orchestra will perform for
many years, establishing itself on a firm footing in
a city whose musical culture has always been pro-
nounced and whose musical growth is bound to bene-
fit by harboring its own symphonic organization.

Bologna and "Boloney"

According to cabled daily newspaper reports,
Arturo Toscanini, conducting last week in Bologna,
Italy, refused to play the Fascist hymn, and in con-
sequence was attacked and struck by an overheated
patriot.

Toscanini explained that he omitted the composi-
tion because he does not consider it to be "good
music."

With all due respect to the eminent conductor, his
plea seems somewhat specious. Very few national
hymns are "good music," and, strictly speaking, not
one of them is art music. The inclusion of a national
hymn on a symphonic program never is looked upon
as part of the regular performance, but only as an
act of patriotic courtesy, or frequently of patriotic
duty. The personal political belief of the conductor
under such circumstances is not supposed to come
into the question at all. In fact, it is presumed that
if he is a native of the country in which he conducts,
he will conform to its prevailing government and
the patriotic customs of the moment. The same sub-
mission is usually required even from alien con-
ductors.

Not so very long ago, Messrs. Muck and Kunwald
were interned in America, for their disrespect to-
ward our national anthem when we were at war with
Germany.

Toscanini is a courageous man and a superfine
musician, but he is not a shining example of consum-
mate tact. His artistic standing could not have been
harmful had he played the Fascist tune, and he would
have pleased many millions of Italians.

Furthermore, there are those venturesome and
outspoken persons who insist that some of the works
by modern Italians which Toscanini has programmed
at the Philharmonic concerts here, are not strikingly
"good music."

However, the whole matter is one between
Toscanini and the Fascists. He took the blow or
blows, and was asked to leave Bologna. Meanwhile
he carried his point and has the satisfaction of pre-
serving what he declares to be his artistic dignity,
even if the Fascists evidently believe that his refusal
was prompted by lack of sympathy with their cause.

The Fascists, for their part, seem to make a moun-
tain out of a molehill. Italy should be proud to have
a son like Toscanini, and might remember that artists
are not politicians and cannot be judged quite like
persons whose lives are more influenced by prosaic
or patriotic considerations.

Our own opinion is, that the recent happening
represents a tempest in a teapot, will blow over
quickly, and leave Toscanini as great in the eyes of
his admiring countrymen as he was before the
Bologna business—which some scoffers might be in-
clined to call "Boloney."

Well, What of It?

An opera using quarter tones (The Mother, by
Alois Haba, professor at the Prague Conservatory),
was premiered on May 17 in Munich. A specially
constructed quarter note piano, harmonium, clarinet,
and trumpets were introduced in the orchestra.
Cabled news of the event does not mention any ex-
citement on the part of the auditors or the critics.
A few years ago such an innovation would have
brought forth jeers, catcalls, the hurling of missiles,
a riot, and the appearance of police reserves. Those
were the days. What fun it is now for a composer
to be a radical in advance of his time? The world
seems to say: "Quarter tones, eh? Well, what of it?"

On Violin Vibrato

The Peabody Institute of Music has published an
important report of investigations made by Louis
Cheslock on Violin Vibrato. It is announced as an
introductory study, the investigation having been
made by the photographic method, and the report
containing numerous graphs indicating the vibrato,
its speed and amplitude. This is a matter of great
importance, and Peabody Institute is to be most
highly commended for its efforts, under the in-
spiration of its director, Otto Ortmann.

Encourage Composers

Looking through the old files of the MUSICAL
COURIER, the writer found the following item in the
issue of January 22, 1902: "The municipality of
Paris offers another prize of \$2,000 for the best new
symphony or opera received by December 1, 1903.
For the performance of the work the city will fur-
ther give \$4,000 to \$5,000." Like encouragement by
cities and states of this country to American compos-
ers might, and probably would, bring forth some
really worthwhile compositions.

VARIATIONS

By the Editor-in-Chief

Rolland's Goethe and Beethoven (published by Harper & Bros.) is an intensely interesting volume for those who know nothing about the relations of the two giants except the story of their famous meeting and walk in Teplitz, when the literary statesman made abject obeisances to a group of nobles, and the composer plowed through them without removing his hat or even giving a glance to the amused aristocrats.

That incident, by the way, is described much more thoroughly by Rolland than tradition has pictured it, and he also presents transcripts of long conversations between Goethe and Beethoven, as reported in letters by the couple, to Bettina Brentano, through whose insistence the masters finally met. Bettina, fascinating and remarkable young woman, was the close friend of the two greatest men of their time, and they wrote to her confidentially of themselves and their art. Goethe, the indefatigable amorist, was romantically in love with Bettina; Beethoven, with his inferiority complex where women were concerned, was satisfied to have the girl adore his genius and listen to his floods of talk on art and life.

Rolland admits that Goethe did not understand or like Beethoven's music but denies the long held belief that the writer's distaste was based on general ignorance of the tonal art. Our author went to great pains to search into the household existence of Goethe and found that he played the piano fairly well, had many musical performances chez lui, and knew and discussed most of the compositions and composers of his time. He was, however, what today is called a "reactionary," and failed to grasp creative musical ideas and tendencies that departed from the kind of music with which he had grown up.

Goethe himself was busy frequently with plans for opera and singspiel librettos, during the time of his regime as Intendant of the Weimar Royal Theater. (It was Beethoven's ambition to make an opera of Goethe's Faust.) He undertook deep studies of the laws of acoustics. The Stadtmusikus Eberwein was later commissioned to organize a little private orchestra for the Goethe home. The phenomenal young Mendelssohn often went to Weimar to play for the Grand Old Man. Mendelssohn was a Beethoven devotee, so much so that he almost swooned with rapture when Goethe showed him the scrawled manuscript of a Beethoven song which that composer had set to the poet's words.

Goethe's real friendships in music were with composers of the lesser sort, Philipp Christoph Keyser, Johann Friedrich Reichardt, Carl Friederich Zelter. With the last named, Goethe exchanged 885 letters, and himself ranked the correspondence higher in importance than that with Schiller.

It is certain that Zelter helped to form most of Goethe's musical opinions. Zelter has been blamed for his illustrious friend's brusque treatment and neglect of Beethoven. Rolland points out that the Zelter opposition to the radical Beethoven was based on honest misconception of the then new style of the Viennese master. Subsequently Zelter met Beethoven, heard him play, and had long talks with him. Zelter describes his meeting with Beethoven when the latter was totally deaf, and his former enemy relates how deeply he was moved when he came into close contact with the affliction of Beethoven. Thereafter Zelter turned into an ardent admirer of his colleague and not only performed his works frequently in Berlin, but also subscribed with cash for advance copies of some of Beethoven's works as they were issued.

Schubert was another contemporary whose music Goethe underestimated. He did not acknowledge the manuscripts and humble letters which he received from that most modest of all musicians. Berlioz, too, got the cold shoulder from Goethe, as did Weber, whom Goethe disliked personally and snubbed rudely.

Rolland makes a noble and thorough defense of Goethe's neglect of the then living great musicians, but his case does not convince. The fact remains that in his voluminous notes and diaries, Goethe did not mention with a single word, the death of Beethoven, an event which moved all artistic Europe profoundly in 1827.

Time does not wither nor custom stale, the size of the Italian attendance at American performances of "Il Trovatore."

One thing hard to understand is how Great Britain can spend \$1,580,000 per year for intoxicants, and

yet give to the world such dry music as most of her composers turn out.

The World-Telegram is not kind to the great opera singers when it defines fame as "A little space on the front page that a murderer will occupy tomorrow."

Walter Damrosch told someone not long ago that he is soon to conduct his 5,000th concert. He probably will receive a note afterward from an eyeglassed lady of uncertain age, saying: "Let me congratulate you, dear Dr. Damrosch. I suppose you don't remember me, but I was introduced to you at your 1,789th concert. Do you recollect now? You played something by Beethoven that day, and it was raining."

This musical quiet for the next five months or so is bound to make some of us very uneasy. Heaven only knows what the modernistic composers will be up to during the summer.

A young soprano with a fine voice was in this office the other day and declared that she does not desire to go into grand opera but is seeking an opening in musical comedy. Her name shall not be published in this column for fear that some vocal instructor might get hold of her and warp her intelligence.

Possibly the only perfect expression of contempt is the feeling entertained by the classical pianist for the jazz performer when both are at a party and the latter has been surrounded by a bevy of adoring young women and dragged to the piano.

No, Euphrathisbe, Beethoven's Rage Over a Lost Farthing is not one of his Scotch songs.

Dr. W. Braid White makes a startling musical discovery, to wit: "At its lowest Niagara Falls has the deepest bass tone I have yet heard in natural phenomena." I'd hate to contradict.

Will emotion ever again dominate reason, in music?

Now that Latin is no longer mandatory at Yale, very young music students are hoping that Bach may be put on the spot at the conservatories.

After a long course in underworld films, we feel that a very happy blending of the arts would be to have all the talkie gangsters shoot all the radio crooners.—New York Times.

Do not judge a conservatory by the number of its students or teachers. If you desire the most reliable information regarding a conservatory, always read its prospectus.

Dear Variations:

It is now seventeen years since I began taking the MUSICAL COURIER. In all that time I have received nothing but the highest consideration from the periodical, and particularly from you. And I often wonder why you publish my amateur opinions and projects, when your own slant and that of your clientele is professional. I haven't much modesty, but sometimes I am tempted to think you publish my stuff in lulls of first class matter for your Variations; but that involves a back-handed compliment that you do run short. Likewise, the business department is kind to me, as I am always in arrears.

But now I have a grievance. The publication of my list of musical books makes me one of these dumb collectors of books and proud of it, particularly the useless duplication of text books on harmony and counterpoint. So just to square myself with you and Frank Patterson, I want to say I never "collected" a book in my life. It is true I have many books, and many of these have become rare and valuable since I bought them; but the object at the time of purchase was exhausting the sources of information on the subject. I have bought first editions, but I did so because there were no reprints. The library of the College here is a fine one for a technical institution, but not likely to have books not germane to its function. Therefore I have bought the books outright, rather than borrow from a distance.

For the duplication of texts on harmony and counterpoint has a reason. Many musicians say my devices for originating melodies are old stuff. Therefore I buy all these texts in the chance of finding a record of my old stuff. I don't see that it matters were they old stuff. But so far, I have exhausted America, England, France and Germany, with not one reference to my devices. There is yet before me the vast periodical musical literature. Somewhere in that mighty ocean of weeklies, monthlies and quarterlies may be found these references to my devices. But I'm not a Morgan

or a Huntingdon; nor have I fifty years of life still before me. With neither the money nor the time, I can only claim the Scotch verdict on this "old stuff," that it is not proven to me.

But you say, surely I'm not sure for finding myself among dumb collectors like Morgan and Huntingdon. Well, I am. These men, or rather, their successors since the World War, have taken the bibliographical lists of the libraries, and given blank orders to their agents to fill their blanks, regardless of cost. Hence, men like me, who have use for the books, because great libraries are not near us, are forced out of the buying by the prohibitive prices paid by these dumb millionaire collectors. This is worst in historical Americana, but it is beginning to hold for musical books.

To be sure, I have done many dumb and idiotic stunts in my time; and hope to do as many more for the rest of my life, so that I may feel young to my dying day, but please, please, don't hitch me up with these dumb millionaire collectors.

Sincerely,

SAMUEL E. ASBURY.

Even Good Will Day (last Monday) failed to lessen the dislike of some of us for Parsifal, the cornet, ukulele, ocarina, and jew's-harp.

The prices which you pay for some of the modern sheet music imported from Europe comes close to being a publishers' racket.

Regarding the late and deeply lamented Eugene Ysaye, Fritz Kreisler remarked several years ago: "When he was at his best, Ysaye could play rings around all of us violinists."

Mahler conducted a poorly attended concert in Providence, R. I., about ten years ago. He walked to his hotel later with Hans Schneider, a local piano pedagogue. "How many inhabitants has this place?" asked Mahler. "About 250,000," was the answer. "Well," snapped the conductor in his characteristic, vehement style, "where were they tonight?"

In the spring the music teacher's fancy lightly turns to Master Classics for the summer.

A daily paper headline says: "Singer Procures \$8,000,000 Guarantee." The caption does not refer to McCormack, Galli-Curci, or any other fabulous box office vocalist, but to Saul Singer, who offers that amount with which to reopen the suspended Bank of the United States.

Zaro Agha, a Turk, asserts that he is 156 years old. Fortunately he is no musician, otherwise he might claim sole possession of the true and personally confided interpretations of Mozart, Haydn, and Beethoven.

Chicago, Ill., May 11, 1931.

Dear Variations:

Mentioning the title of your new book last week, you failed to state whether the "convulsions" would be spasmodic; regular; contagious; voluntary or involuntary; mirthful or painful.

In fact, your title IS rather vague, nicht wahr?

Convulsively yours,

E.

Interest in oysters and opera ceases at about the same time.

Late reports from Russia indicate that its crop of violinists for exportation purposes next season will equal the output of previous years from that country.

Secret agents inform me that the American sausage makers have adopted as their convention song, "Way Down Upon the Salami River."

In the beginning all was perfect. The Garden had Eve but no one wrote a song about her called The Only Girl.

Scriabin called his Prometheus, a "poem of fire," but it has started no burning enthusiasm that endured.

Soon the summer will be made glorious with the cabled frenzied triumphs abroad of artists who have appeared in America, and of those who would like to do so.

A new book on Wagner is announced by a Berlin publisher. Truly a welcome volume. It is high time that the world should know something about the life and talents of one of its greatest musical sons, who is being most shamefully neglected.

Close harmony—Depression and Wall Street.

LEONARD LIEBLING.

Dreams of Long Ago

Dreams have lost all meaning in our modern age of science and skepticism. But to the savage mind a dream was of equal importance to an actual occurrence. The ancient kings had professional dream interpreters who made a great show in trying to explain something they knew absolutely nothing about. It may never have occurred to them that the dream was the result of a previous meal which disturbed the mind and caused it to bring back to consciousness a confused series of incidents from the past. There are many causes of dreams, but no reliable interpretations of them.

Suppose, for instance, that Tartini had not been a violinist. He would never have dreamed about the devil playing the violin, no matter how much spaghetti, garlic and chianti he had swallowed. And moreover the devil played Tartini a sonata in the eighteenth century Italian style, though the orthodox devil in which Tartini was supposed to believe, was neither an Italian nor a product of the eighteenth century. Tartini's dream was only a confused picture of his own mind and experience. The devil deserves no credit at all for the Devil's Trill sonata. Tartini, in fact, has painted the devil white and given him a musical reputation which the old scoundrel does not deserve.

A few years ago an eminent violinist dreamed that just as he began to play his concerto he found himself minus a very important garment, which was neither a Roman toga nor the white linen robe of an Egyptian priest. He was disconcerted, naturally; but he did not blame the devil or interpret the dream, and, like Sardanapalus, believe that it foretold the future. He knew he would never play in public without the screen of his bifurcated garment. Dreams, unfortunately, are usually useless. If they would mercifully hint to the violinist that his ability was limited and his technical skill unfinished they might do good. But they usually flatter or diminish the dreamer's belief in his own importance.

What is the hidden meaning in Carol Moorland's senseless dream? She thought she went on the concert platform in Riga and sat down to play Chopin's black note study, only to discover to her terror that the piano was all white keys. The seventeenth century devil had no finger in that piano fantasy; for in his day the colors of the keys were reversed. Does that dream mean that the white keys are eventually going to swallow up the black keys? That is how the soothsayers interpreted Pharaoh's dream about the seven lean kine which devoured the seven fat ones. When the dream was interpreted, Pharaoh knew at once that Egypt was doomed to seven years of famine.

An old dream has come down from Roman times; that is to say, it was called a dream, though Cicero wrote it. His famous little book, called *Somnium Scipionis*,—otherwise *Vision of Scipio*,—contains a beautiful description of the music of the spheres, in which the ancients implicitly believed. The philosophy of the ancients was deductive. They invented a theory and then sought facts and reasons to establish the theory. Such was the philosophy of Europe for many centuries, and it is still the German method. But Francis Bacon was the father of inductive philosophy. That school collects a vast number of facts and then tries to discover the guiding rules. Bacon did not accept Cicero's *Vision of Scipio*. Said he: My judgment is, that they ought all to be despised, and ought to serve but for winter talk by the fireside.

The theory of the ancients was that the stars and planets could not move so beautifully through the air without making musical sounds: "Nec enim silentio tanti motus incitari possunt," exclaimed Cicero. And his beautiful dream still stands in his magnificent Latin, like the desolate and uninhabited palaces and temples of the Roman emperors.

Shakespeare was but borrowing from Cicero when he wrote:

"Sit, Jessica; look, how the floor of heaven
Is thick inlaid with patines of bright gold.
There's not the smallest orb which thou behold'st
But in his motion like an angel sings,
Still choiring to the young-eyed cherubins."
And Cicero added: "The ears of mankind, filled with these sounds, have become deaf; for of all your senses it is the most blunted." And Shakespeare echoed:

"Such harmony is in immortal souls;
But whilst this muddy vesture of decay
Doth grossly close it in, we cannot hear it."

Shakespeare had a dream of his own, which bids fair to endure as long as Cicero's *Somnium Scipionis*. He called it: *A Midsummer-Night's Dream*. One of the offshoots of this fantastic tissue of poetry and nonsense is Mendelssohn's *Wedding March*, which

has made many a young heart beat faster in the days of white veils and orange blossoms.

Shakespeare also dreamed about a weaver who went to sleep in the forest of Oberon and Titania and woke up to find that he had a donkey's head in place of his own. The interpretation of that dream might mean that a useful and substantial weaver went through a school of music and then considered himself qualified to give a piano or a violin recital. But Bacon might knock that theory on the head with his club of inductive reasoning and prove that Shakespeare was really concerned with a vocalist. We know more clearly what Shakespeare meant when he said: "We are such stuff as dreams are made on, and our little life is rounded with a sleep."

C. L.

Tuning in With Europe

Tuning-in is under the shadow of the saddest event since first it appeared six years ago. Six years ago—it seems like yesterday—Alvin Schmoeger and the writer of these lines were standing on the crowded platform of a New York subway train bound for downtown. A name was wanted for this column; wireless was in its infancy; "tuning-in" was in the air. But "Tuning-in With Europe" was still a fantastic idea. It was characteristic of Schmoeger's quickness of mind that he seized upon the phrase the moment it fell. "That's it," he said. And it was.

* * *

Our thoughts travel backwards to the days of 1918. America had been cut off from Europe for four long years, so far as musical news was concerned. We were on the point of leaving for the European continent as a post-war correspondent (in more senses than one), and we asked one musical editor (not on the *MUSICAL COURIER*) whether he didn't want to hear some news from Germany, if we could get it in. "No," came the answer, "we are not interested in Germany." It was the obvious answer of the war patriot blinded to everything but the immediate present.

* * *

Schmoeger wasn't that way. His clear, blue eyes looked forward all the time. The minute he heard of our idea he discussed it with Leonard Lieblich. Both jumped at it. War or no war, Germany was news, and to the musical profession more than any other class of people. Within a few weeks we were on the high seas, with all sorts of credentials in our pockets, thanks to the progressive chiefs of the *MUSICAL COURIER*.

* * *

We arrived in Berlin when the streets were full of holes, bristling with barbed wires, hand grenades, and moribund tanks. But inside the halls there was music, music, music. Nikisch, Weingartner, Strauss—all the great men were functioning. We wrote and wrote and wrote.

* * *

But communications were one-way. For three months there was no word from home. Did my letters arrive? Did cables get through? Probably not. Munich fell to the Communists; was invaded by troops; and we were inside. We made our way to Bayreuth in a Red Cross automobile. Found Cosima Wagner, long thought dead, still very much alive. We wired that to the *MUSICAL COURIER* and wrote about it later in that journal.

* * *

Still cut off from the outside world in this half-starved wreck of a country, we made our way to allied soil. In Brussels, in the American Embassy, we found a message from the *MUSICAL COURIER*. "What has happened? No news from you for two weeks."

We shall never forget our excitement. So the stuff did arrive. We cabled back, and ever since then, that cable line between the *MUSICAL COURIER*'s European correspondent and the home office has not been broken.

* * *

For never was there a more lovable, a more generous, a more encouraging executive associate than the man at the western end of that line. Should we go back to Germany or not, seeing what it all meant? Cabling—"dollars, proceed!" That was the kind of message we got. Who could hesitate? "Remember you are a free agent," was the *MUSICAL COURIER* order to us; "make your headquarters wherever you think fit. What you say, goes."

* * *

If the *MUSICAL COURIER* has a real foreign service today; if it has a band of loyal correspondents all over Europe; if it is able to give its readers the news,

its clients the service they deserve, it is due to the business and editorial heads of the *MUSICAL COURIER* during the trying years of the war and immediately after. They never confused militarism and music. They furnished news and not patriotic propaganda.

Schmoeger sacrificed himself to duty; he never stopped working; he gave more to life than life could give to him. He encouraged others to give their best; and to be better for it themselves. His memory will persist, to inspire those who come after him.

C. S.

Cadman Appraised

Here are a few passages from an article by E. Clyde Whitlock which appeared in the Fort Worth, Tex., *Star-Telegram* on the occasion of Charles Wakefield Cadman's recent visit:

"For many years there has been conjecture over the existence of a semi-legendary character called the American Composer. The major opera companies occasionally, and somewhat grudgingly, put him up as Exhibit A and give his opera two or three performances before relegating it irretrievably to the shelf, while foreign orchestra conductors, paid fabulous stipends with good American dollars, have never heard of him.

"Nevertheless, there are a few who have contrived to make their way into secure tenure of a place among the music on the top of the family piano, with corresponding gleanings of fame and fortune.

"Few, indeed, have been the accepted figures of this strange genus who have been seen and heard in Fort Worth. But Friday night one of the most universally known and most widely accepted American composers was heard in a recital of his own works.

"With the exception of Victor Herbert, there has been only one American composer who has covered the ground from a best seller or two to grand opera actually produced at the Metropolitan and Chicago opera houses. That one is Cadman. If there are thousands who know At Dawning to one who knows his chamber music and his operas more honor is due him for having it in him to write best sellers as well as more profound utterances for the cognoscenti."

The Power of Music

No potentate, diplomat or financier ever had a more impressive funeral than the Belgian violin master, Ysaye. Fifty thousand citizens of Brussels followed his hearse to the cemetery, and Queen Elizabeth led the solemn procession.

All day, on May 13, the earthly remains of the superlative violin master lay in state, to be viewed by the populace. Above his head was placed the Guarnerius violin, which under his magic fingers had enthralled the world for many years.

In the procession were the highest officials of state and members of foreign embassies. The church walls were covered with black and silver fabrics, and in front of the choir a high catafalque accommodated the Queen, members of the master's family and governmental dignitaries. A majestic Gregorian mass was sung, and in addition there were some of Ysaye's compositions. After the services the procession made its way to the Ixelles Cemetery where the interment took place.

And all this for a mere violin-player—in old English, a fiddler. But be it not forgotten that in addition to being one of the greatest violinists of all time Eugene Ysaye was a big-hearted, and soft-hearted gentleman, a loyal friend to and protector of young aspirants to artistic prominence, and at all times the jolliest of good fellows. Much better off the world would be for more "Ysayes."

Another Orchestra

Next season a National Symphony Orchestra is planned for Washington, D. C. Hans Kindler, excellent musician, is to conduct, and therefore the organization will be an artistic one and satisfactory performances may be expected confidently. However, a symphonic body in our country's capital should be "National" in more than name only. The time has been ripe these many years, for the government to do something important in the way of fostering music in this land, and the establishment and endowment of a symphony orchestra would make a vital beginning in the right direction. If the Kindler enterprise succeeds and endures, it may open the eyes of our national executives and legislators to a great artistic duty, and one which even some of the very small countries of the world have long been performing for the benefit of its musical minded citizens and for the eternal glory of art.

THIS, THAT, AND THE OTHER THING

ACCORD AND DISCORD

Among Musical Courier Readers

Yet Another American Singer for the Met

Ottawa, Illinois, May 6, 1931.

Editor, Musical Courier:

Mr. Gatti-Casazza recently announced the engagement of Carlton Gould, basso, by the Metropolitan Opera Company. Knowing Mr. Gould I am taking the liberty of giving you a few points concerning him which may be of interest to your readers.

He graduated in 1922 from Wabash College, Indiana, having been prominent in social and musical affairs and won for his college both state and inter-state oratorical contests.

A few months after graduating he went to France to study with the singing-master, Jean de Reszke, lived with him much of the time, and two years later made his debut in opera in Cannes, and during the summer at Deauville, and for the past year at Lille as well as Cannes. Last October he sang at Queen's Hall, London, with the orchestra under the direction of Sir Henry Wood and scored a real success.

He sailed this last week, May 5, for Buenos Aires to sing at the Colon Opera this season. He comes to the Metropolitan this fall. I feel that he has, for one so young, accomplished a great deal, and we of his own America should be proud of him.

Sincerely,
LOUISE T. McDOUGALL.

Seaman at Sea

New York, N. Y., May 10, 1931.

Editor, Musical Courier:

Your contributor, Julian Seaman, finds MacDowell ponderous and dull. I know by having read the MUSICAL COURIER for

a good many years that the editorial staff of the paper thinks otherwise. It seems a pity to let loose a writer in the columns of "America's oldest and best musical weekly" who expresses ideas so entirely at variance with the opinions and policies of the paper, especially when these opinions are so utterly absurd. However, I forgive you this time, only please do not do it again.

A LONG TIME READER.

Another Liszt Pupil

New York, May 14, 1931.

Editor, Musical Courier:

Augusta Cottlow, the Bush Conservatory (Chicago), and others call attention to the fact that Julia Rive-King, now living in Chicago, was a Liszt pupil. This is undoubtedly the case, but the present writer listed only those contained in Ludwig Nohl's Musiker Biographien, and known to be living in America. "There may be others," this sentence also appeared in the communication published in the MUSICAL COURIER.

Sincerely yours,
F. W. RIESBERG.

Where is Alexander C. Crawford?

73 N. Street,
Salt Lake City, Utah.

Editor, Musical Courier:

I am trying to locate my son, Alexander C. Crawford, a singer and vocal instructor. When I last heard from him he had a vocal studio in your city.

Knowing that you come in contact with a great number of musicians daily I thought perhaps you might be able to help me. Any information regarding him would be greatly appreciated by me.

Respectfully yours,
(Mrs.) MARY CRAWFORD.

Eugenio Di Pirani is the author of "A Dis-respectful Little Dictionary."

Albert Edward Ransome, now under Tillotson management, will give a concert at the Plaza on May 28.

Jeritza declines to sing in Vienna any more. A Talbott Festival will be given by the Affiliated Westminster Choirs at Ithaca, N. Y., June 18-20.

Yehudi Menuhin gave the first donation towards a \$1,000,000 fund to relieve suffering Jews in Eastern Europe.

The German Grand Opera Company will make a fourth American tour, beginning in January of 1931.

The Westchester Music Festival is now taking place.

Marvin Singer, pupil of Marguerite Küssner, has received a scholarship to study with Isidor Philipp in Paris.

Paul Althouse will fill engagements this summer in Havana, Cuba, and at the Hollywood Bowl.

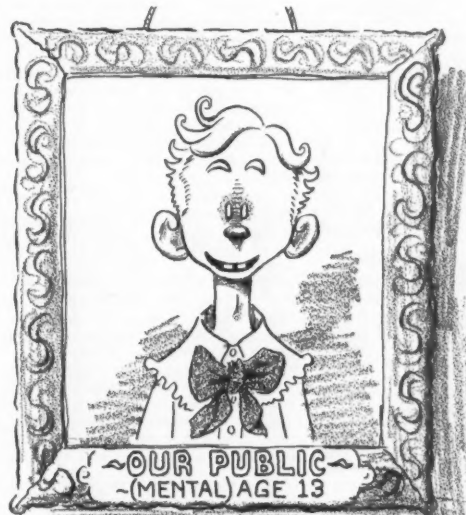
Beatrice Belkin has returned from a successful concert tour.

Rosa Low will spend the summer in Europe. Milton Aborn's second Gilbert and Sullivan production, Pinafore, met with instantaneous success.

Owing to the illness of Paul Robeson, The Hairy Ape was withdrawn after five performances.

The S.S. Paris delayed its sailing one hour for Paderewski in order to permit him to play at the Westchester Festival.

Gertrude Wieder recently returned from



MUSIC FOR THE SINGIES

Producer: (to a famous composer) "No high-brow stuff for our pictures. Y'unnerstand? Keep yer eye on this here picture and write only music that our public can go away whistling."

brilliant concert debuts in Berlin, Vienna, The Hague and London.
Ted Shawn won forty-seven curtain calls at his recital in the Tonhalle, Munich.

What do you Know?

Many Methods of Learning Sight Singing

I understand that there are two ways of learning sight-singing. 1: The Italian method which teaches you to read all music in the key of C, no matter what the key of the music is. 2: The American way which teaches you to read the music in the key in which it is written. Please let me know which is the quicker and better method.—K. E., New York, N. Y.

Your interpretation of the Italian method is not exactly correct. What you refer to is what is known as the movable Do, which calls the keynote of every key Do and the other notes by the other familiar names. The other

method is to make Do synonymous with C, and the other familiar syllables synonymous with the other notes of the scale of C. As to which is the better system, that is a matter of controversy that has lasted for many years, and teachers are still definitely divided into two camps. In the opinion of this writer, by far the best method is to use no syllables whatever, but rather the German method which adds "is" to the letters of the scale for sharps and "es" to the letters of the scale for flats. Thus, F is F, Fis is F sharp, Fes is F flat, and so on for all the letters of the scale. The intervals on the staff should be thoroughly learned as they appear in the key of C in the four clefs, that is, treble, bass, alto and tenor, and the reading should be learned without reference to the piano keyboard and black and white notes, merely by a knowledge of the position of the half tones on the staff. With the addition of a sharp or flat the position of the half tones moves. Some teachers insist that a harmony shall be kept in mind so as to simplify the reaching of the wide intervals. Others insist that this is fatal and that the intervals must simply be memorized. This is the French method, and the French solfeggists are the best there are, so it is probably the best method. To hear a French Conservatory student decipher a solfeggio exercise is one of the seven wonders of the world.

Who Wants to Buy?

In my possession are two tickets for concerts given by Jenny Lind at Castle Garden. One says "first concert," the other "second concert." Do you know if there is any value to these? If so, where could they be disposed of? I know collectors sometimes buy such things.—S. C. A., Morristown, N. J.

The Reason Why

Sam (to girl singing): "Doesn't that tune haunt you?"
Dot: "No, Why?"
Sam: "You seem to have murdered it."
—The Bandmaster.

Wherever You Are This Summer

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I See That

Harold Bauer will teach in New York during June and July.

Joseph Sziget is en route for a tour of the Far East.

London's Covent Garden Opera season is in full swing.

Dr. Wolle conducted the Bach Festival for the twenty-fifth time in Bethlehem, Pa., May 15 and 16.

On page 6, Henry Cowell writes on Playing Concerts in Moscow.

Franz Kaltenborn will conduct the Naumburg Memorial concerts on the Mall in Central Park.

Walter Grigaitis is musical director of the new Florentine Grand Opera Company. John McCormack has accepted the vice-presidency of the Royal Irish Academy of Music.

The Figue Memorial performance of his posthumous operetta, Merry Madrid, was a great success.

Harold Triggs, pianist, is now under Judson Recital Management and will give his annual recital in Town Hall in the spring.

William A. Wolf has been reelected president of the National Association of Organists.

Lazar S. Samoiloff will conduct summer master classes in voice in Seattle, Portland and San Francisco.

Hans Merz has completed his American tour and gone to Germany to sing at celebrated Spas.

Berenice Alaïre, coloratura, pupil of Von Klenner, won the Eastern District Contest of the N. F. M. C.

Mary and Victoria Regalbuto were heard in a two-piano recital in New London, Conn.; this was said to be the first of its kind to be given there.

A testimonial concert to Zavel Zilberts, composer-conductor, will be given at Pythian Temple on May 24.

A Phi Beta Kappa key has been awarded Sylvia Altman, N. B. C. pianist and actress, who will graduate from New York University in June with highest honors.

Lyon & Healy presented Edgar J. Hansen, of the educational department of G. Schirmer, in a series of lectures during Music Week.

Leonora Corona is now under the concert direction of the N. B. C.

Wilhelm Bachaus is the first German artist to receive the Great Gold Medal of the Arts and Sciences in Bucharest.

Edwin Hughes will conduct his fifteenth annual summer master classes in New York from July 6 to August 15.

Congress of International Concerts Federation Held in Rome

ROME.—A society intended for the benefit of the whole musical world, the International Concerts Federation, inaugurated its annual congress in Rome recently, under the chairmanship of the Rt. Hon. Senator Count San Martino.

The Federation was formed to further and facilitate the exchange of compositions, and for the reciprocal understanding of the composers and interpreters of the countries belonging to the Federation. These countries include the United States, Germany, Austria, England, Holland, Belgium, France, Italy, Greece, Rumania and Japan. Travelling facilities for artists, and legislative favors in the cause of music are undertaken by the Federation, which intends to create a new in-

ternational spirit for the progress and exchange of musical ideas.

Italy sent three representatives to the Congress: Count San Martino, who represented Central Italy; Commandatore Cesare Albertini, vice-president of the Society of Symphonic Concerts in Milan, represented Northern Italy; and Southern Italy sent Francesco Cilea, director from Naples.

Two concerts at the S. Cecilia and an orchestral concert at the Augusteo, conducted by Bernardino Molinari, in which modern composers were featured, were given in honor of the Congress; while a gala performance of Mascagni's *Le Maschere*, conducted by the composer, was celebrated at the Teatro Reale.

diplomatic corps and musical celebrities here recently, when he sang arias from Italian operas with great success.

Vienna Will Not Pay Enough for Jeritza

VIENNA.—The maximum fee fixed for women opera singers at the recent Würzburg conference of subsidized operas' directors is not enough for Maria Jeritza, who has announced through her husband, Baron Leopold Popper, her intention of singing no more in Vienna.

Mme. Jeritza has had no contract for some time with the Vienna Opera as the fees offered were not high enough.

Florence Stage Wins Laurels in Paris

PARIS.—An outstanding success of the season was the appearance of the American pianist, Florence Stage, at the final concert given by the Padeloup Orchestra. Miss Stage played a Rachmaninoff concerto with great brilliancy, winning prolonged applause.

Ysaye's New Opera to Be Heard in Paris

PARIS.—Eugen Ysaye's new opera, *Pierre le Houilleux*, which was recently given with great success for the first time at Liege, in the presence of the Queen of the Belgians, will be a feature of the Paris Colonial Exhibition this summer. It will be played in the Belgian Pavilion of the Exhibition.

Unemployed Paris Musicians Band Together

PARIS.—Paris is following the example of Berlin in combating the prevalent unemployment among musicians. An association of Classical Concerts has been formed to aid all out-of-work musicians and music teachers, and members are rapidly being enrolled.

Rotterdam Loses Its Chief Concert Hall

ROTTERDAM.—It was suddenly discovered that the principal concert hall in Rotterdam, the Doelezaal is no longer safe for public use. The hall, which is famous for its fine acoustic properties, is over two hundred years old, and is in serious need of repair. In the emergency, concerts are being given in the hall of the Building of Arts and Science.

Berlin to Hear Graener's Opera, Friedemann Bach

BERLIN.—Paul Graener's new opera, *Friedemann Bach*, will be brought out in the Berlin Municipal Theater next October as a

preliminary to the celebration of the composer's sixtieth birthday.

A New Monument for Humperdinck

BERLIN.—A monument to Engelbert Humperdinck will be erected in Sieburg, his birthplace. It will be unveiled on September 1, 1934, the eightieth anniversary of his birth.

No Renewal of Richard Strauss' Contract

VIENNA.—Richard Strauss' five-year contract with the Vienna State Opera is at an end, and for the present, at least, it will not be renewed, Strauss preferring to keep himself entirely free.

American Soprano in Rome Debut

ROME.—A debut of unusual interest was that of Estelle Lenci, a young soprano from Minneapolis, who has been studying in Rome with Maestro Astolfo Pescia. At a concert given at the International Art Society she sang two arias by Piccinni and Verdi, and the duet from Act III of *Aida* with the fine baritone, Giuseppe Caputo.

Miss Lenci is an artist of much promise. She possesses a dramatic soprano voice of beautiful quality, which, with an excellent stage presence and personality should enable her to go far.

Paris

(Continued from page 21)

frequently heard in Paris. Last season a mazurka of his was awarded a gold medal at a competition in Poland.

Lovers of church music were afforded the opportunity of hearing the Sistine Chapel Choir sing some masses by Palestrina in the ideal surroundings of Notre Dame Cathedral. But the hour of ten o'clock in the morning affected the ardor of many who lived in the suburbs. Nevertheless a large audience heard the visiting choir with interest in an old building which reverberated with Gregorian chants several centuries before Palestrina was born. The visitors, however, could not surpass the excellence of some of the local choirs of Paris, notably the Singers of Saint Gervais, who are heard in various concerts every season.

The monument to Debussy is under way; that is to say, the necessary funds are accumulating. The last concert in March of the Padeloup Orchestra was for the benefit of the monument, a photograph of which appeared in these columns seven years ago. Debussy needs a Liszt to help him as he helped the Beethoven monument at Bonn. Well might old Dr. Johnson write:

"See nations, slowly wise and meanly just, To buried merit raise the tardy bust."

CLARENCE LUCAS.

Next Season's Plans at Berlin Staatsoper

BERLIN.—Preliminary plans for next season at the Berlin Staatsoper Unter den Linden make interesting reading. Of first importance is the world premiere of Pfitzner's new opera, *Das Herz*, which will take place on November 12, with Wilhelm Furtwängler conducting.

First performances in Berlin include *Andromache* by Windt, and *Le Roi d'Ivetot* by Jacques Ibert, which was created at the Paris Opera Comique last year. Richard Strauss' new arrangement of Mozart's opera *Idomeneo* will also be given for the first time

in Berlin. There will be revivals of Schilling's *Pfeifertag*, with Kleiber conducting; Verdi's *Sicilian Vespers*, which has never been played before in Berlin; Weber's *Oberon*, conducted by Bruno Walter; Mozart's *Così Fan Tutte*, conducted by Leo Blech; and Klemperer will present Gluck's *Iphigenia in Aulis* in its original form. Several operas from the Kroll Opera House repertoire will be taken over, so that in all there will be sixty-three operas in the Staatsoper repertoire.

K. H.

American Dancer's Achievements in Paris

Carrie Arent, American interpretative dancer, was wise when she decided to come to France. Here in the studio of Jeanne Ronsay, noted exponent of Oriental dances, Miss Arent has broadened her art, she is coming into her own as far as French critics are concerned, and they are difficult to please. She had studied only a short time with Madame Ronsay when that experienced lady



CARRIE ARENT,
American Interpretative Dancer.

recognized the beauty, the charm and poise, the talents in all lines of interpretative dancing, and took her as partner, on all of her tours last fall.

I had occasion to see them dance together at a studio-tea. I was impressed and predicted a brilliant future, both in Europe and in America, for this youthful person. It is an immense satisfaction to see one's own countrymen gain ground so quickly in Europe's most artistic center—Paris.

L'Echo Tchelais of Charentes said, after a recent appearance there: "The beautiful American, Miss Carrie Arent, partner and pupil of Jeanne Ronsay, is ready for any competition. She is absolutely remarkable." Le Memorial of Deux-Sevres: Madame Ronsay has initiated many talented pupils in her art, but the most remarkable so far has just been with us, Miss Carrie Arent, who dances these Oriental dances exquisitely.

EVANGELINE LEHMAN.

Augustus Milner's Pupils Win Success

LONDON.—Influenza has been playing havoc with the members of the Carl Rosa Opera Company during its present season at the Lyceum Theatre in London. Madam Butterfly was billed one evening, and there was no Pinkerton. A young Irish tenor, John Patterson, was actually in the studio when the Carl Rosa director telephoned Dr. Augustus Milner to inquire whether he had a Pinkerton among his pupils. Patterson stepped into the breach and won instant recognition with his beautiful voice and histrionic ability.

Another member of the Carl Rosa Company from Dr. Milner's studios is Monica Warner, who graduated from the chorus and is now singing leading contralto roles. She made a conspicuous success as Azucena in *Il Trovatore* during the present season.

Two London recitals are announced by Patricia Elsley, a singer who has a future in her special field of Lied singing. She recently gave recitals in Amsterdam and The Hague. Dr. Milner's pupils are to be found in every branch of the singing world, for he is one of the most popular and successful teachers in England.

J. H.

Dorothy Gordon Guest of Governor of Kentucky

Dorothy Gordon, singer of songs for young folks, is making another pilgrimage to the hills of Kentucky to gather fresh material for a new book of unique native tunes. While in the "blue grass country," she will be the guest of Governor Flem Sampson in Frankfort, and needless to say, will attend the famous Kentucky Derby.

FOREIGN NEWS IN BRIEF

Evelyn Arden Sings at Bonn

BERLIN.—A signal honor has been paid to the English mezzo-contralto, Evelyn Arden, who is the only English artist chosen to take part in the music festival at Bonn, which was held this year from May 12 to May 14. She gave a program of *Lieder* in a chamber music concert in which Adolf Busch and Rudolf Serkin played piano and violin sonatas by Bach, Beethoven and Brahms.

M. H.

Spain to Have a Republican National Anthem

MADRID.—The new Spanish Republican government has commissioned the composer Oscar Espla and the poet Manuel Machabo to write a new national anthem for the Republic.

A. S.

Sydney Rayner Sings at the Paris American Club

PARIS.—The American tenor, Sydney Rayner, was the artist chosen to perform at the American Club luncheon to members of the

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STUDIO NOTES

PEARL ADAMS

Pearl Adams, composer-pianist, issued invitations for musical gatherings in New York on May 5, 6, and 7, her sister, Coral Baker, of Charlotte, N. C., presenting the following artist-pupils: Regina Rea, soprano; Ruth Holly, contralto, and John Edmund Caldwell, tenor. Three of Miss Adams' songs heard included Sea Wind, Soaring, and Night on the Dunes. Miss Rea is a dramatic soprano of high range and splendid voice quality. Miss Holly has a rich voice allied with unusual power, and Mr. Caldwell's resonant and expressive tenor voice was greatly admired. The three singers, accompanied either by Miss Adams or Miss Baker, appeared in the commodious Adams studios, also at the home of Blanche Hammond Camp, and made numerous radio and phonograph contacts which should result in increasing their reputation.

GEORGE BOYLE

April 26 was a busy day for students of George Boyle, three of them having been heard in piano recitals on that day. Mrs. Joseph Culver gave a program at Mt. Vernon Seminary, Washington, D. C., which included a Beethoven sonata, Schumann's Papillons and pieces by Chopin, Grieg, MacDowell and Debussy. Ethel Paget's recital at the studio of Mary Carroll Rolin in Ardmore, Pa., listed numbers by Bach-Busoni, Bach-Tausig, Chopin, Debussy and Strauss-Schütt. Miss Paget repeated this program the following Sunday at the Harcum School, Bryn Mawr, Pa. Ruth S. Strauss played before the Mendelssohn Society of Philadelphia in works by Bach-Busoni, Chopin and George Boyle. Shortly before this, Mrs. Strauss was heard in recital in Philadelphia with Benjamin Gusikoff, cellist, of the Philadelphia Orchestra.

Another recent appearance of a Boyle pupil was the recital of Anne Brock for the Women's Club of Lebanon, Pa. Arthur Rich, head of the piano department of Catawba College, Salisbury, N. C., has been busy with lecture-recitals in Charlotte, Raleigh and Salisbury, N. C. Virginia Steinfeld, pupil of Mrs. Boyle, recently broadcast from Station WFI, Philadelphia, under the auspices of the Montgomery County Woman's Club.

ADELAIDE GESCHEIDT

Helen Harbourt, soprano, has been engaged as soloist by the Asbury Park, N. J., Methodist Church; she was the prima donna of the performance of Patience, recently presented by the Montclair Operetta Club. Svea Wikstrom, soprano, is the soloist of St. Luke's Episcopal Church, Montclair, N. J., and also had a leading part in the performance of Patience. Augusta Newitt, contralto, has been engaged as soloist by the First Church of Christ, Scientist, of Orange, N. J. George Sharp, baritone, has been engaged as soloist by the First Presbyterian Church of Rutherford, N. J.

JESSIE FENNER HILL

Jessie Fenner Hill recently gave a studio reception in honor of Angeline Kelley, a member of the faculty of Ohio Wesleyan University, Delaware, Ohio. Accompanying Miss Kelley were several of her students who came to New York as members of the special class held by Mrs. Hill. Music was the feature of the reception. Miss Kelley's colorful mezzo-soprano voice revealed fine taste, and appreciation of the demands made by the group of French, German and English songs. Grace Boyer, Arlene Palmer and Kathryn Chognil, all students of Miss Kelley's training, and of the special class, gave as their part of the program songs from classics, the modern French School and English. Their singing was most favorably received. Miss Kelley was the accompanist for Misses Boyer, Palmer and Chognil. Augustin Norris acted in the same capacity for Misses Kelley and Leard. Mary G. Leard concluded the program with an English group and two spirituals (by request).

Berta Donn, who recently returned from a Coast to Coast trip, has been engaged by the Cincinnati Zoo Summer Opera. Mary G. Leard, contralto, is singing regularly over Station WMSG. Gladys Haverty is also singing over WMSG.

Philip Lorner is now in Paris, presenting programs at private receptions and appearing in musical revues. Julia Laurence is singing over Station WABC on the True Story Hour.

Mrs. Hill will remain in town during the summer to carry on her special classes,

which will be held at her Steinway Hall studio.

SERGEI KLIBANSKY

Frances Block sang at the Sorosis Social Day at the Delmonico Hotel, April 6. Rose Kunst sang at the meeting of the Drama Study Club at the Hotel Astor, April 8, and was soloist at the reception of the Women's Auxiliary of the Emmanuel Temple, Mount Vernon, April 15.

Hida Boyt was heard over WNYC on April 6. Famy Berge sang over WHN, and Vivian Hart was heard on April 14 over WEAF; the latter was heard as soloist on the Jack Frost Hour, April 30, over WEAF.

Vivian Hart has been reengaged for the summer opera season in Cincinnati. Caroline Moffett is the soprano soloist at the Grosse Pointe Church in Detroit, and also soloist at the concert of the Orpheus Club in Detroit. Marion Smith was the winner of the Virginia Contest, in Bluefield, W. Va. Alva Gallico was heard in a program over radio station WMSG. Austin Mosher gave another successful recital at the Auditorium of the Educational Alliance, April 12. Lottice Howell was heard in her own singing act at the Coliseum Theatre, New York, April 18.

All these singers are from the Klibansky Studio.

LA FORGE-BERUMEN

Students of the La Forge-Berumen Studios who have recently appeared in the weekly broadcasts over Station WEAF include: Elizabeth Andres, contralto; Milford Jackson, baritone; Mary Frances Wood, pianist; and Kenneth Yost, pianist-accompanist.

Four young pianists, pupils of Mr. Berumen, recently gave an enjoyable program at the La Forge-Berumen Studios. They were: Miss Wood, Edna North, Grace Marshall and Harold Dart.

ESTELLE LIEBLING

Beatrice Belkin, coloratura soprano, was engaged by Edwin Franko Goldman as the soloist at the Graphic Music Festival held at Madison Square Garden on May 2. Mary Craig, soprano, achieved success as soloist with the Westfield, N. J., Glee Club on April 21. Josephine Lucchese, coloratura soprano, won new honors as soloist at the Woman's Choral Club of Chillicothe, Ohio, on April 14.

Gertrude Wieder, contralto, has completed her recital tour of four of the leading cities in Europe, winning new triumphs in each city. Flora Bell, coloratura soprano, has been engaged by Milton Aborn for his revival of the Gilbert and Sullivan productions. Charles Cottrell, baritone, was the soloist on the German Cultural Hour of the New Jersey Freie Zeitung of Newark, over Station WNJ on April 30. Jacques Woods, soprano, appeared as soloist with the Texas Club in a recital given at the Hotel Plaza on May 6th.

All the above are from the Estelle Liebling studios.

MAE MACKIE

Deborah Ledger, contralto, is on an eighteen week tour; she appeared at the Capitol (Continued on page 36)

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BARRY DEVINE,

twenty-two-year-old baritone, a winner in the New York State and Liberty District auditions in the recent National Federation of Music Clubs contest for young artists. Mr. Devine will go to San Francisco in June for the finals of the contest, which will take place at the Federation's Biennial convention. He is a pupil of Claude Warford.

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Playing Concerts in Moscow

(Continued from page 6)

Russian students is particularly interesting, on account of being so very different from that of our audiences here. If an encore is demanded of an artist here, and he is forced to play a piece over, it is a sure sign that the auditors were pleased with the music and understood it. Among the Russian students the pieces which were at once understood were taken for granted, while the more abstruse compositions were the ones they wished to hear over the most times; they were unwilling to let a piece go by without understanding it as nearly as they could by repeated hearings. And in America, an average auditor may walk out of a concert in the middle of an abstruse work, not even taking the trouble to hear it clear through once.

Many of the students, I was told, wrote down some of my music from memory, after hearing it so many times. They were all very eager to get hold of foreign new music, because, owing to the Russian rouble having no value in foreign countries, no foreign music can be bought by the students, and they are pathetically eager to get possession of it.

The government officials in general do not approve particularly of giving the students a great deal of foreign new music for study, for fear they will become too much influenced by the mode of expression of "Bourgeois" nations. One government group has decided that in order to be communistic, music must be liked at once by the people. This was found to limit the music not only to well known types of melody and harmony, but to actual tunes that are known, and resulted in much playing of well known folk tunes. Another government group is not so extremely conservative as the first, but feels that there should not be individual expression on the part of a composer—he should express not himself, but the commune. A result of this has been that any new or individual tendencies have been discouraged on the part of young composers, and they are asked to model their music more to a general style.

There are a large group of composers now composing in Moscow, whose work can hardly be told apart, it is so similar in style; and this is just what they are aiming at. A rather small group, with some government support, tries to sponsor radical music, and claims that the new government must have a new sort of music as its expression. Chief among these composers is Mossolow; but his music does not belong to a new order of radicalism but to a sort which we in other lands have passed through about fifteen years or more ago, and represents the use of discords in a crude and uncalculated way, with childish inadequate form, and constant repetitions of the same material. His most interesting work is "Machine-Music," which has Honegger's "Pacific 231" as a model.

So it can be stated that in musical composition, Russia is mainly conservative, and that its minority of radicals are passing through a stage of development already passed through in other countries. This is perhaps because none of them realize that there is unconsciously springing up in Russia a real new musical expression—not among musicians, but among the people themselves. I noticed this in the delightful music which is improvised on the spur of the moment to the also improvised plays, performed by workers in the evening at their working places. They build up a stage, supply a

general rag-bag from which any one may pick up a costume, and then have a perfect lark making up their parts as they go along, and burlesquing anything and everything. The music which is improvised to fit the action of the play at the moment, which is not written down, and has never yet been considered seriously by any Russian musicians, seemed uniformly delightful to me; and burlesquing anything and everything, else, as well as one particularly induced, it seemed to me, by the exigencies of worker's conditions in Russia today.

There are many concerts of the more formal type in Moscow. There are three symphony orchestras, I was told; although I heard only Persimfons, the great leaderless orchestra, which plays with surprisingly good ensemble and refinement. Then there are three opera companies, and the many concert halls are constantly filled. Musicians from other countries come occasionally but are still somewhat rare.

To resume my personal experiences—after I had played at the conservatory, I was invited to play for the jury of the State Publishing Edition. All the music publishing in Russia is now under the auspices of this edition, and the way they choose their music is interesting. Instead of having music-readers examine a score which comes in for consideration, as our publishers do, the government supplies an orchestra and all other necessary musicians, and the music is actually performed for a jury, which is made up of a number of Russia's most distinguished composers, as well as former publishers, such as Jurgenson. Miaskofsky is the chairman of this jury.

I played for the jury, and they were very excited and asked permission to print some of my things in the State Edition. I was very pleased, of course, and accepted at once. I was then served a glass of tea (an essential part of any Russian social or business transaction) and before the tea was finished, the treasurer presented me with a large roll of bills. I was most astonished, because here one's royalties, if any, begin to dribble in after a year or more. But in Russia, they pay advance royalties on the first 500 copies right away. When I had recovered from my stupefaction I asked the treasurer how it had been decided in such a few minutes just how much royalty to tender me. That was very simple, I was told; "We pay ten kopeks per quarter note for all our music!"

Since the Soviets have no international currency, I have arranged for all future royalties to be paid in barter—the State Edition will send me music in payment, instead of cash. One transaction of this sort has already taken place; I have received two huge packages of musical scores in return for an article on American composers, which they accepted and translated into Russian for their music magazine, "Music and Revolution." It was a very agreeable surprise to find any country in the world where a composer of music of the more serious sort is paid for his work as a matter of course.

Following the State for the Science of Music. The work done by this department is fascinating and important; in fact it probably leads the world in this field, but its accomplishments are of too technical a nature to describe here. I found it of great interest, though, that the Soviet gov-

(Continued on page 31)



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A BUST OF STELL ANDERSEN,

pianist (who is sitting directly behind the work), as it looked before completion. The sculptress, Nancy Cox McCormack, stands at the left. Silvio Scionti, also a pianist, and Esther McCullough are members of the approving group. When the bust was completed its unveiling was celebrated by friends of Miss Andersen and Mrs. McCormack at the latter's attractive studio residence. (Photo by Herlick)

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ernment finances a huge department for music science, a subject almost unknown to us, employing several hundred workers, and fully equipped with scientific apparatus.

Finally comes the most extravagant experience of all. The conservative committee who first cancelled my original concert in Moscow came forth and said that they wished, after all, to give me a concert in Moscow. They spoke of it as a postponement of the original concert. I accepted, and it was only later that I learned that the concert was not arranged in good faith. Underlying the matter was much politics. I had been successful in almost all musical quarters in Moscow, and there was open controversy between the musicians who took my part and those who had refused me a hearing; there was even a concerted movement on foot to disqualify the members of the conservative committee, on the ground that they had made a vital mistake in my case. So the committee set themselves about to show that a concert such as originally planned would have been a failure, and that even if I had been successful with musical groups I would not be so with a general audience. So the committee definitely made arrangements for the concert they gave me to be a failure, so as to vindicate their position. I learned this secretly from one of the committee members, who thought it outrageous and opposed the other members; and who therefore confessed that all the arrangements against the success of the concert were made deliberately.

All concerts in Moscow are held in the evening, as a rule. Muscovites eat dinner at about six o'clock. My public concert arranged by the committee, was announced for five o'clock in the afternoon, with the idea that it would begin late, and the audience would all leave for their dinners a little after I began playing, and it could be said that they were disgusted with the music and walked out. Then there was a deliberate halting of the beginning of the concert, to anger the audience.

At five o'clock promptly I appeared behind the scenes, ready to begin the concert, and was seen there by the audience, as I was quite visible. The audience wanted me to begin, and began applauding; but although I wished to begin I was not permitted to do so. I must wait for a certain official who would open the concert, I was told. The audience, however, was told that I was having an artistic tantrum and temperamental outburst, and refused to start. At six o'clock,

just an hour late, the official, who proved to be Mme. Kameneva (sister of Trotsky) came and opened the concert. The audience all remained. I started the concert. There had been no programs, but instead an announcer was specially instructed how to announce my pieces, each piece being announced during the applause from the former selection. This had the effect of stopping the applause instantly, as the audience hoped to be able to hear better; and also no one knew what I was playing, as the words were drowned out by the applause. When the applause stopped, the announcer would not repeat his statement. So during the entire program, the listeners were in ignorance of what I was playing. As a final gesture, the committee arranged that twice during the performance, while I was actually playing, a flash-light photographer slowly set up his apparatus on the stage behind me, deliberately waited in readiness to set off his flash until the entire audience was in a state of nervous excitement, and then he set off a super-charge behind my back. The first time this happened I was utterly unprepared, and was sure a bomb had been thrown. The audience, to the dismay of the committee, began to see through these childish attempts to make the concert fail, and all remained to give the music a tremendous ovation at the end. The people of the audience and other Moscow musicians were also so stirred in anger against the committee that they presented the matter to higher Soviet authorities; and since such sabotage is not, of course, the general policy, but was only resorted to as a final measure by this particular committee, I have been told since leaving Russia that the committee referred to lost its official sanction on account of the episode.

Whether this is true or not, probably more unexpected things may happen in concerts in Russia than anywhere else in the world. Such a condition may be partly due to unusual political situations, but I believe that it is largely because of the vital part that music plays in the lives of Russians. We here are apt to regard music as a mere amusement. To the Russian music is a deeply ingrained necessity for the outpouring of his feelings. This is the cause of the possibility of such dramatic outbursts concerning music as are here related; for the Russian, treating music as seriously as he does, will take action for or against it according to his feeling as to its validity, with the same fervor that he deals with his political policies.

"It's Easy to Be a Composer," Says Yasha Yushny, and the Fascinating Director of Blue Bird Tells Why An Interview With the Impresario-Composer-Artist Who Will Bring His Famous Revue to America in the Fall

The beautiful Theatre des Champs Elysées has dressing rooms that are modern and comfortable, as comfortable for the artists as are the seats for the spectators. In one of these Yasha Yushny, the director, composer, artist of the Russian revue, Blue Bird, has been perching for a few weeks in between engagements that have kept him busy in all corners of Europe. He is keen about his coming trip to the United States, where Sol Hurok, the well known impresario, is taking the entire company of fifty in October for a coast-to-coast tour.

Yasha Yushny has great charm and an especially fascinating smile, both of which he uses most effectively in introducing the different numbers of his original revue. But besides being the artistic director, author of

the sketches, he is also the originator of the music, most of which is specially composed for his revue.

"It's easy to be a composer," he said in answer to my question, "for all one does is to turn to the origin of all music-folk songs, and, taking that as a basis, embroider on it. This is what most of the great composers have done: Rimsky-Korsakoff, Moussorgsky and Tchaikowsky. The latter has a number of unknown parodies on different national airs, which we use in the revue.

"Plagiarism? Yes, it's the Russian peasant from whom we take our inspiration, which makes our theatre a truly national one. But speaking of plagiarism—at a recent trial in Vienna at which one modern composer accused another of plagiarism, Franz Lehar, the composer of the Merry Widow, was called as a witness. He listened solemnly to the music under discussion.

"Who is the victim?" he was asked by the Court.

"Schumann," was Lehar's terse reply.

"Personally," Yushny continued, "I prefer not to compose the sketches and the music myself, as I find that, if I do, my critical faculty is lost. And this I need since I am the producing director. In Russia I composed considerably. But now I prefer to give the ideas only and then to spend my time criticising others."

Yasha Yushny began his theatrical career as an actor in Russia, but his independent spirit and original brain quickly pushed him into the creative field of manager. Originating from the Caucasus, Yushny has a strong Eastern strain in him, which he applies most effectively in some of his numbers.



Photo by Perckhammer

YASHA YUSHNY
Director of the Russian Revue, The Blue Bird.

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CHICAGO.—The standard of a school is reflected by the work of its pupils as well as of its teachers, and the concert given at Orchestra Hall on the afternoon of May 10 showed conclusively the wide strides made by the Chicago Musical College in the last decade.

Leon Sametini, who directs the Chicago Musical College Symphony Orchestra, deserves unstinted praise for the manner in which he conducted the program, for the splendid discipline and enthusiastic playing of the forces under his baton and for the fine support he and the orchestra gave the soloists. In Elgar's Enigma Variations the orchestra revealed itself at its very best, and the public was not slow in showing the real pleasure it derived by loudly applauding the conductor and his young players. Likewise the Dohnanyi Rondo was admirably played, concluding a most enjoyable afternoon.

Ethel Bentkover, from the studio of Maurice Aronson, gave a lucid interpretation of the second and third movements of the Mozart Concerto in A major. The young pianist has solid technic and produces a beautiful tone; and in stating that she reflected credit on herself as well as on her teacher and the school seems sufficient to assure her that she did her work intelligently and agreeably. Alexander Pevsner, concertmaster of the orchestra and pupil of Leon Sametini, was heard in the difficult first movement from the Brahms Concerto. He played it in a manner far above the pupil performance, and judging him as a full fledged professional, we credit him with a rendition of the first order. He, too, won the complete approval of his listeners.

For the first time at these concerts an organist was the soloist, and we admired the playing of the first and third movements of Pietro Yon's Concerto Gregoriano by Helen Morton, a pupil of Charles Demorest. By her clean-cut playing, fine interpretation and fluent technic she made a good impression on her auditors. Marion White, dramatic soprano, student of Vernon Williams, sang with telling effect the aria Ritorna Vincitor from Verdi's Aida. Marshall Sumner, whom we must view as a professional, from the class of Alexander Raab, should have a big future, judging by the way he played the first movement of the Rachmaninoff Concerto in D minor. His playing electrified his listeners, and rightly so, as Mr. Sumner's pianistic qualities were made known through his forceful interpretation, solid technic, fleet fingers and lovely tone.

E. ROBERT SCHMITZ

E. Robert Schmitz made one of his frequent visits to Chicago on May 10, and at the Playhouse a large audience gathered to hear and applaud his fine piano playing. Schmitz is above all an individualist, carrying out his own ideas of interpretation of the moderns as well as of the old masters, and his virtuosity serves him well in presenting renditions that are of unusual interest. The pianist began with three sonatas from Scarlatti's Essercizi per Gravicembalo—the A major, F major and E major—admirably well done. From Bach's Well Tempered Clavier, Book 2, he chose Preludes and Fugues in A minor, F sharp minor, and the one in A minor for organ, which made effective display for his brilliant technic and musicianship. The Cesar Franck Prelude, Choral and Fugue was marked by artistic phrasing and sonority of tone. The balance of the program, including a Debussy group and Liszt's Mephisto Waltz, could not be heard. Schmitz was

greeted enthusiastically by his many friends and admirers.

ANDREAS PAVLEY'S DANCE PROGRAM

Andreas Pavley and his gifted pupil Lenora Felden, appeared in a program of new dances at the Studebaker Theater on May 10, which delighted the enthusiastic followers of this prominent dancer. Miss Felden, who is but fourteen, is unusually talented and her dancing reflected the fine training received at the efficient hands of Pavley. She should go far in her art. Pavley, though suffering from an injured tendon, carried out his portion of the program successfully and won the appreciation of the spectators.

CHICAGO CIVIC OPERA BALLET

Another dance program was given at the Civic Theater, where the Civic Opera Ballet school offered a program, also on May 10. Laurent Novikoff, director of the school, and his students did effective work throughout a fine program and delighted the large audience. This was the outcome of the first year's work accomplished in the new ballet school maintained by the Chicago Civic Opera Company.

BENEFIT CONCERT

A program given at Orchestra Hall, on May 11, for the benefit of the Chicago Boys' Club enlisted the service of a boys band and a chorus sponsored by the department for the advancement of music of Lyon & Healy, with Mina Hager, mezzo, and Joseph Rosenstein, violinist, as guest artists.

CLAUSI FOR DE PAUL SCHOOL OF MUSIC

Enrico Clausi, popular tenor, recently signed a contract to teach voice at the De Paul University School of Music. This addition to his already heavy schedule does not preclude that Mr. Clausi will not concertize as much next season as this year, as since joining the faculty of the school he has had many engagements, including concerts at the Ivanhoe Temple at Kansas City, April 12; at Gary, Ind., April 26. This month concluded the series of ten operatic evenings broadcast over Station WGN, and so successful was the work of Clausi in the various operas that, should the Manor House Coffee sponsor another series beginning next fall, Clausi once again will be heard in the broadcast series.

NEW HOME OF GUNN SCHOOL OF MUSIC

The Gunn School of Music is now settled in its new quarters on the eleventh floor of the Kimball Building. In this modern, well located building the Gunn School occupies an entire suite, especially constructed to meet the needs of a music school and to provide for the expansion which this institution has regularly enjoyed every succeeding season.

Thus has Glenn Dillard Gunn, president and founder of the school, again demonstrated his initiative and progress in providing for his institution the best possible equipment and environment. The studios are grouped around a spacious central reception room, which provides a meeting place for students and faculty.

Under the guidance of Lathrop Resseguie, the new business manager of the Gunn School, the institution is headed for still more important expansion and accomplishment. The enrollment has already shown a substantial increase within the short term of his occupancy of the managerial office. Several prominent musicians have recently joined the faculty, and other important announcements are expected in the near future. Recent new additions to the faculty include,

Hadley Outland, voice teacher of many distinguished opera and concert singers; Dr. Sigfrid Prager, choral conductor and vocal coach; Edouard Dufresne, baritone, voice teacher and director of La Chorale Francaise; Audrey Call, brilliant young violinist; James Bradley-Griffin, dramatic art teacher, and others.

AMERICAN CONSERVATORY NOTES

The annual commencement program and exercises will be held in Orchestra Hall on June 15. The program will consist of piano and violin concertos, vocal arias and an organ number, by advanced students of the conservatory, who have been selected in open contests. Orchestral accompaniments will be played by an orchestra of sixty members of the Chicago Symphony. Adolf Weidig will direct the concert.

Karleton Hackett, of the voice faculty, and musical critic of the Chicago Evening Post, attended the opening concerts of the Ann Arbor Music Festival last week.

Bernice Viole, of the piano faculty, appeared in recital before the Young Woman's Auxiliary of the Wilmette Woman's Club on May 7.

Piano pupils of Evelyn Chase were heard in program in Conservatory Recital Hall on the evening of May 14.

Harold King, violin student, has been engaged as a member of the faculty at South Western State Teachers' College, Springfield, Mo., for the coming year. Mr. King will be awarded the Bachelor of Music degree at the coming commencement in June.

Marjorie Schobel, former pupil of Karleton Hackett, has been reengaged as teacher of voice at the University of Wisconsin School of Music for next year. Miss Schobel was awarded the Bachelor of Music degree at the 1930 Commencement.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Evelyn Volkhardt, pupil of Viola Cole-Audet, will play piano solos on the benefit program to be given at St. Luke's Hospital on May 26.

Jane Beers, pianist, pupil of Myra Seifert Johnson, played for the Medical Auxiliary of the North Shore Medical Society at a meeting on May 20 at the Illinois Women's Athletic Club.

CHICAGO BUSINESS MEN'S ORCHESTRA

The Chicago Business Men's Orchestra gave another fine demonstration of what amateurs with an inherent love for music can produce, at its annual concert at Orchestra Hall, on May 12. There is not a professional musician in this full sized orchestra, except of course its conductor, and their excellent rendition of the program made this difficult to believe, and particularly in that it contained the Brahms D major Symphony. Clarence Evans, of the Chicago Symphony Orchestra, is its conductor, and the soloist of the evening was Agnes Bodholdt Conover, a brilliant Chicago pianist.

SENIOR HIGH SCHOOL ORCHESTRA COMPETITION

Judges found it difficult to choose the winner, so excellent were the orchestras competing in the final contest of senior high school orchestras at Orchestra Hall, on May 14. In two instances ties were declared. In group one—orchestras of 81 to 100 players—first place was tied between Lane Technical and Harrison Technical. The Lane Orchestra is conducted by Paul Vernon and the Harrison group by Joseph J. Grill. Roosevelt High was awarded first place in group two, comprising orchestras of 61 to 80 players. Second place was a tie between Lake View and Calumet. In group three, orchestras with more than forty-one and less than 61 players, first place was won by McKinley and second place by Wendell Phillips. The judges were Eugene Stinson, Frank Waller and Isaac Van Grove.

Dr. J. Lewis Browne, director of music in the public schools, presided, and with William J. Boken, superintendent of schools; Benjamin F. Buck, assistant superintendent; Willis E. Tower, district superintendent in charge of senior high schools, and Oscar W.



GERTRUDE WIEDNER,

American contralto, who returned on May 17 from Europe, where she made brilliant concert debuts in Berlin, Vienna, The Hague and London. She is planning an early return.

Anderson, supervisor of instrumental music, made up the executive committee in charge of the competition.

What progress has been made in music in the schools in the past few years was once more made apparent on this occasion by the excellence of these orchestras, and also by the fact that two or three years ago only two or three high schools had orchestras. Dr. J. Lewis Browne has surely made music a vital part of the school curriculum.

DEVRIES TRIO IN CONCERT

The musical program at the graduating exercises of the St. Mary of Nazareth School for Nurses, on May 10, was furnished by the Devries Trio, a gifted group of young singers including Sara McCabe, Sara Torgoff and Helen Byrne. Together and individually these young ladies sing beautifully and reflect the excellent training of Mrs. Herman Devries. Their trio numbers were by Purcell, Grieg, Warren, Denza and Lacombe, in which they delighted their listeners, who were most enthusiastic in their approval. The solo groups, too, evoked the hearty applause of the audience. The Devries Trio has had many engagements this season, and a number of important dates have been booked for the summer and early fall. Among them is an appearance at the Bal Tabarin of the Hotel Morrison.

ARTHUR BURTON PUPIL IN RECITAL

Alice Wortinger, soprano, an artist pupil from the class of Arthur Burton, gave a song recital in Constantine, Mich., on May 21, at the Congregational Church Auditorium. Miss Wortinger won much success in a program including arias from Thomas' Mignon, Puccini's La Boheme, Handel's Atalanta, and songs by Veracini, Sibella, Dvorak, Massenet, MacFadyen, Branscombe, Sinding, Penn, Wood, Crouch, Marshall and Molloy.

FLORENCE NIGHTINGALE CHORUS AND MARIE MORRISSEY

Not a little of the enjoyment of the annual concert of the Florence Nightingale Chorus, at the Blackstone Hotel, on May 14, was derived from the singing of Marie Morrissey, contralto soloist. Though suffering from a cold, Miss Morrissey's work nevertheless showed her to be a fine artist. The chorus, made up of nurses from the school of nursing of Presbyterian Hospital, sang well under the direction of Robert R. Birch. Joseph Rosenstein, violinist, also contributed solos.

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SANDRO ROSATI, MILDRED IPPOLITO, MAESTRO ENRICO ROSATI, AND FRANK RICCIARDI.

Rosati Artist-Pupil Gives Concert at Passaic, N. J.

Mildred Ippolito, lyric soprano, and artist-pupil of Enrico Rosati, assisted by Frank Ricciardi, baritone, Sandro Rosati, violinist, and Francesco Sicignano, pianist, were heard in a concert at Passaic, N. J., on May 3.

The program opened with Mr. Ricciardi's singing of Massenet's O Casto Fior del Mio Sospir, from Roi de Lahore. Mr.

Ricciardi is also a Rosati product.) Then Miss Ippolito sang the Balatella from Pagliacci and encoired with Chi vuol la Zingarella and Girometta; Chopin's Fantasia Impromptu, and Mendelssohn's Scherzo were played by Mr. Sicignano; Homing by Teresa del Riego, Pale Moon by Logan and Landon Ronald's Prelude were sung by Miss Ippolito and which she encoired with Love is a Bubble.

The Largo al Factotum as sung by Mr. Ricciardi was followed by Miss Ippolito and Sandro Rosati, who gave an ensemble group, these numbers being Gounod's Ave Maria, Massenet's Elgie and Leroux's Le Nil. Mr. Sicignano then added a piano group, and the program closed with the Pagliacci duet, Silvio a Quest' Ora, sung by Miss Ippolito and Mr. Ricciardi.

The Passaic Daily News made the following comment on the recital: "A success from every point of view, the concert delighted the large audience which expressed its approval of the artists and the program with prolonged and enthusiastic applause.

"Miss Ippolito's lyric voice is of exceptionally fine quality and her interpretative ability is astonishingly excellent. Her voice was shown to its best advantage last evening and her charm and poise made her offerings unusually pleasing.

"Mr. Ricciardi's rich baritone was especially delightful. . . Its great power and effective tonal qualities won for him many admirers among his listeners. The playing of Sandro Rosati exhibited his flawless technique and a perfection of rhythm that were nothing short of marvelous. For the accompanist, Professor Rosati, there is nothing but praise."

Hofmann in Recital

Josef Hofmann, director of the Curtis Institute of Music, Philadelphia, gave the last of the season's faculty concerts in Casimir Hall of the Curtis Institute, May 12, before an audience which taxed the capacity of the auditorium. There were extra chairs in every possible space in the hall, and the steps of the boxes served as seats for late-comers. Many were turned away.

The distinguished master pianist offered a program of three sonatas—the Schumann sonata in F minor, Beethoven's sonata in C minor and the Chopin sonata in B minor. Although listed under the same musical classification, these three works are as different in mood and style of expression as the composers are different from one another, and therefore the program offered ample variety and emotional contrast. To its interpretation Mr. Hofmann brought those gifts of musicianship and keyboard mastery which have won him world-wide renown. It is not necessary to dwell upon his pianistic prowess, to describe the subtlety of his tone color, his technical feats and faithful adherence to the style of each composer. These things may be taken for granted when Mr. Hofmann plays. At the conclusion of the recital, the audience arose and cheered, and applauded long in hope of an encore. Mr. Hofmann, however, was too wise to spoil the effect of his perfectly balanced program by any additions.

S.S. Paris Waits for Paderewski

After Paderewski played his own concerto at the Westchester Music Festival on Friday he motored posthaste to the piers of the Compagnie Generale Transatlantique, where he embarked for Europe on the S.S. Paris. The steamer was held until his arrival. The venerable pianistic grand-master was escorted on his hurried trip to the docks by a small cordon of police.

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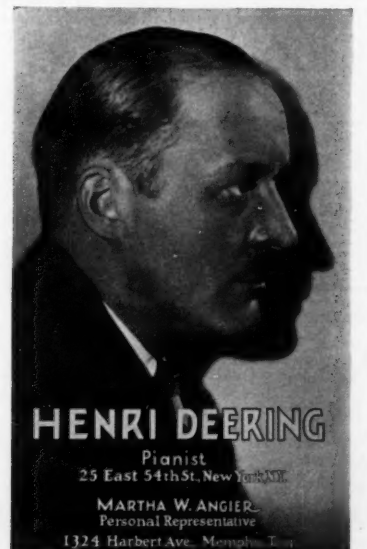
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Rodzinski Acclaimed at Close of Los Angeles Season's Concerts

John McCormack Feted

LOS ANGELES, CAL.—The Los Angeles orchestral season was brought to a close with a request program. It was a triumph for the conductor and his splendid men, who have so ably seconded his efforts to bring out the best in both modern and classical works, so programmed as to keep a good balance between the types of orchestral music.

The final program was one of exquisite beauty, including the Prelude to Lohengrin, The Divine Poem of Scriabin, Debussy's Afternoon of a Faun, and the Bolero, by Ravel. It was a feast of high-lights, with a crescendo of enthusiasm to the end. Dr. Rodzinski was greeted by a fanfare, the audience joining with the orchestra in a standing ovation to the man, artist, conductor and enthusiast.

The Prelude was beautifully played and was a decided contrast to the Divine Poem, with its heavy scoring and massive effects. Again there was a great contrast between the dainty ethereal Debussy number and the popular appeal of the Bolero. Enthusiasm ran so riot that Dr. Rodzinski was moved to repeat about half of the Bolero.

LAST SUNDAY PHILHARMONIC CONCERT

Again the same tribute was paid to Dr. Rodzinski but by a different audience, and the respect and love he was won for himself is a just due, as he has endeared himself to all by his unswerving devotion to the best in orchestral music. The program opened with the Leonore Overture, Beethoven; then came the Dvorak Symphony No. 5, From the New World, followed with the Symphonic Poem No. 6; Mazepa, Liszt, and closed with the Bolero, Ravel.

JOHN MCCORMACK THRILLS

A capacity audience that did not know when to stop asking for more, and a great artist in top form, willing to give more and still more, tells the tale of the McCormack concert. The love expressed at a McCormack concert could not be one-sided, as it would not be a complete love, but it crosses and re-crosses the footlights, until it flows as one, and it is "all for one and one for all." Warmth has always been a big feature in his singing, but it was even more noticeable on this night, as many of his "movie friends" were present, and then, Los Angeles is home to "John" now. Ernest Torrence was present with a box of movie celebrities, and heard his own song, What an Irishman

Means by Machree, sung for the first time in public.

With the Irish folksongs ranging from the sublime to the ridiculous, the great artist swung his audience from tears to laughter. McCormack is not a vogue, but he is a stalwart figure in music, wherever good music is to be heard. The lilt of his voice, his brogue, sense of humor, deep sentiment of his love songs, endear him to all. C. B.

Concert Management Annie Friedberg Notes

Phradie Wells, soprano, after closing her season with the Metropolitan Opera Company, is making a short concert tour of the south. Miss Wells has been reengaged by the Metropolitan for next year, and will also sing many concert engagements.

Grete Stueckgold, soprano, of the Metropolitan Opera Company, recently sailed for Europe with her husband, Gustav Schuetzen-dorf. Miss Stueckgold will return to the Metropolitan in October. The soprano's cancelled New York recital will take place in November, and her first concert of the season will be with the Friends of Music.

Florence Leffert, soprano, a recent addition to the Friedberg artists, has been heard with great success in New York and will continue her concerts next season.

Stuart Wilson, English tenor, who gave an interesting program in New York last winter, is appearing at spring festivals and concerts in England with much success. Mr. Wilson will make another American concert tour, beginning early next January.

Busy Summer for Nelson Eddy

Nelson Eddy, baritone, has been forced to cancel his annual trip to Europe because of his numerous summer engagements in this country. Among these are four appearances with the Philharmonic-Symphony at the New York Stadium concerts, one with the Philadelphia Orchestra in Robin Hood Dell, Philadelphia, and a broadcast with the At-water Kent Hour, July 16. All of these are reengagements.

Mr. Eddy's bookings for next year have almost doubled. In addition to concert and oratorio work, the baritone will sing six leading roles with the Philadelphia Grand Opera Company.

Ethel Newcomb's Summer Class at Whitney Point, N. Y.

Pianist to Teach There During July and August

Ethel Newcomb, well known pianist, is now permanently located in New York, where she will teach until the first of July, again holding a summer class at Whitney Point, N. Y., during July and August.

Two years ago Miss Newcomb went to Paris accompanied by some of her pupils. In addition to teaching, she planned work on programs for a number of concerts in Europe, where she is always in demand. Hardly had she settled down in Paris than she met with a serious accident which broke tendons and ligaments in her right arm. But an astounding thing happened in the course of mending. Through exercise of the wrist and fingers, carefully at first, the hand which had always been smaller than the left stretched out and became larger. Miss Newcomb finds it easier to play than before. Previously she reached an octave with difficulty; she now struck a tenth. This meant learning her repertory all over again,

which entailed tremendous work and time—a nerve racking experience, but one with beneficial results.

Whitney Point is an ideal place not only to work in but also at which to spend the summer. It is situated near Binghamton and Syracuse, N. Y., and Miss Newcomb always returns to the place that was settled by her ancestors. The old house was once a station of an "underground" railroad where slaves were hidden during the Civil War and it dates back to the American Revolution.

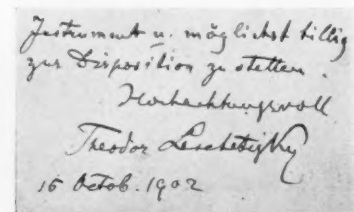
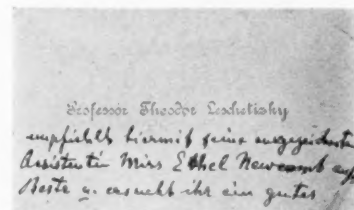
The village fairly reeks with historical interest, and the villagers have always been tremendously interested in Miss Newcomb's summer classes. The students board in various farms houses near her studio and are made comfortable. The little studio on the hill is a lovely place, with atmosphere and inspiration aplenty. Remembering the charm of the place, many of Miss Newcomb's former pupils have enrolled for the coming summer class.

Last fall Miss Newcomb returned to New York from Europe via Antwerp, San Francisco and the Canal. This winter she has been heard with much success over WJZ, and has also played a number of concerts, including some two-piano recitals with Francis Frank. In the fall she will resume teaching in her New York studio.



ETHEL NEWCOMB

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The Horowitz, Piatigorsky, Milstein Trio

A Talk With Alexander Merovitch



NATHAN MILSTEIN
violinist



VLADIMIR HOROWITZ
pianist



GREGOR PIATIGORSKY
cellist

Alexander Merovitch, who sailed recently for Europe with Vladimir Horowitz on the Bremen, called in at the MUSICAL COURIER office before leaving to give some account of what might be expected of his artists in the near future. Mr. Merovitch is the personal representative of three outstanding young heroes of the platform. They are Horowitz, Piatigorsky and Milstein.

It has been his pleasure, and is obviously a great satisfaction to him, to have followed these young artists' careers from the beginning, and to have watched their rise to an eminence of which he has been the chief instigator. Now, what is going to happen next year is, first of all, if not in importance at least in originality, the fact that these young artists are to be heard in at least one trio recital.

The belief of Mr. Merovitch is that the idea will meet with popular favor and that the three young artists will ultimately be asked to play frequently in this way, not only in New York but in the larger cities of America and all of the capitals of Europe and South America as well.

This idea binds itself in the mind of Mr. Merovitch with the thought that he may be able to develop concert courses in these large cities of these three artists. That is to say, the three artists will give in these courses solo recitals and trio performances as well. The first of the trio recitals will be in New York, probably in Carnegie Hall, next March, and the program will consist only of trios. The three young artists have already been rehearsing for this, and have discovered to their satisfaction that they have the same musical understanding and are able to play together in complete sympathy. This summer they will be together in Switzerland, where they will continue rehearsing with public performances in view. They are all three close friends, and they are all three interested in modern music as well as the classics.

Meantime, Horowitz is to play in Paris on

May 29. Milstein plays in the near future in Vienna, Bucharest, Brunn and Budapest. Piatigorsky is going to Italy for his third trip. Early in the season Horowitz will play in Berlin, Hamburg, Cologne, Vienna, Budapest, Prague and Brunn before beginning his American tour, which lasts from November 1 to April 1. In April he will give two recitals in London, is to play three times with Mengelberg in Holland with the Concertgebouw Orchestra and then sails for South America for his first trip.

Milstein is to make a big tour of Germany in October, playing with nearly all of the important orchestras, and is making also a short trip in Italy and playing in Vienna, Bucharest, Budapest, Prague and Brussels. He will be in America from January until the end of next season, when he goes to South America for his third tour.

Piatigorsky is playing in the fall in London and appearing with the Symphony Orchestra. He plays also in Brussels and Paris, makes a tour of Germany and Holland and plays in Vienna, Budapest and Prague. He will be in America from January until the end of the season.

It is announced that Horowitz is to give three subscription concerts in Carnegie Hall, the first program being Slavic (Chopin, Scriabin, Prokofieff and Stravinsky), the second program the three B's—Bach, Beethoven and Brahms—and the third a Liszt program.

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Artists Everywhere

Merle Alcock, contralto, has been reengaged for the Atwater Kent Radio Hour, Station WEA, May 24. Miss Alcock will appear as soloist with the Detroit Symphony Orchestra, November 5 and 6.

Paul Althouse has been reengaged for the New York Stadium Concerts for a Wagnerian program to be given on August 4 and 5. The noted tenor appeared on a similar program last summer, the occasion providing one of the biggest nights of the season. Althouse scored such emphatic success that this re-engagement is the result.

The **American Institute of Applied Music Auditorium** was crowded, April 27, when twelve instrumental items made up a very interesting program. Advanced pupils of Dean Chittenden, Misses Nugent and Crosby, also of Mr. Sherman, presented a series of solos. Classic and romantic composers, with moderns, brought forward the following pianists: Sally Ackerman, Freda Katz, Mildred Harris, Mary Howell, Penelope Miller, Janet Niles, Lillian Rung, Elizabeth Guion, Florence Hubbard, Elizabeth Sturgis, Elizabeth Macdonald, Seymour Koppelman, also Hugo Fiorato, violinist.

Remo Bolognini, South American violinist, now appearing with success throughout Europe, is scheduled to play in Brussels, May 27 and 30, and on May 28 at Knoch, which was the summer home of the late Eugene Ysaye, his master. On July 27 he will appear at the Kursaal at Ostende. The appearances in Knoch and Ostende are orchestral concerts.

Mildred Dilling played at the White House, Washington, D. C., for the second time this season when she appeared for the King and Queen of Siam on April 29. Earlier in the year the harpist performed at one of the regular White House Musicales given by Mrs. Hoover.

Ethel Fox, soprano, sang in Wilkes-Barre on March 24 at Irem Temple. Altoona, Pa., and Trenton, N. J., were other towns that heard her during March.

Archer Gibson, organist, can now be heard over WEA, Mondays, 7:30 p. m., and WJZ, Tuesdays, 11:30 p. m. His first broadcast, May 11, included his own Moonlight and Roses, Procession to the Cathedral (Wagner), and was greatly enjoyed.

Nannette Guilford, soprano, of the Metropolitan Opera Company, will sing, June 9, in Chicago, at the banquet of the National Association of Music Merchants.

Dr. Leigh Henry, director of opera of the Incorporated London Academy of Music and now visiting America, is to lecture twice weekly at the Summer School of Mills College, California, from June to August. With him will be associated the London Brosa Quartet. In educational circles Leigh Henry's book, *Music: What It Means and How to Understand It*, is a recognized pioneer work on musical appreciation. Sir James Yoxall, late president of the English National Union of Teachers and editor of *The Schoolmaster*, says: "Nothing so clear, simple and attractive on music has been written before, by one who is teacher and musician too." This may surprise many who only know Dr. Henry as "Stravinsky's Boswell," or, as Lawrence Gilman has said, "Mr. Stravinsky's official mouthpiece."

Fred Patton, baritone, who has appeared at a number of festivals this spring, will sing in Nyack, N. Y., May 26. In June Mr. Patton will sail for Europe, returning to

America the middle of July for summer operatic engagements.

Elizabeth Topping, pianist, won honors at the Women's Philharmonic Society afternoon musicale on April 26, at Steinway Hall, New York. She played works by Schumann, Chopin, Debussy and Brahms, "and never played better." Such was the effect of her playing that she added as encores pieces by Chopin, Scarlatti, Schumann and Tchaikovsky. Jeannette Comoroda was soprano soloist and Leila Cannes played accompaniments.

Jeannette Vreeland, soprano, will sing in Hollidaysburg, Pa., May 31. July 20 and 21, Miss Vreeland will be soprano soloist with the Philadelphia Orchestra at Robin Hood Dell, Philadelphia, in Beethoven's Ninth Symphony and, July 23 and 24, will appear in the same work at the New York Stadium Concerts. Miss Vreeland recently sang in the Ninth Symphony in Cleveland, her third performance of the role in the Ohio city. She is reengaged for the Verdi Requiem at the New York Stadium, August 18 and 19.

IN THE STUDIOS

(Continued from page 29)

Theater, New York, during the week of May 2.

Cyril Wood, English baritone, is soloist at Old St. David's Church, Wayne, Pa.

Mary Foster, soprano, has been reengaged in the ensemble of the Philadelphia Grand Opera Company. Edmund Irvine, baritone, has also been reengaged for this ensemble, and is soloist and choir director of St. Patrick's Church, Woodbury, N. J.

Mary O'Donnell, soprano, is in the west on a tour of twenty weeks. Jeanne Blackburn, mezzo-soprano, appears in daily programs over Stations WIP and WFAN. Josephine Burella, a leading soprano with the Aryan Art Theater, broadcasts weekly, is a member of the Quaker City Players, soloist at St. Vincent's Church, and has been selected for the tenth season for the leading part with the Skelly Players in their annual production early in June.

Ida Brown, soprano, was recently heard in private recitals in Philadelphia, Pittsburgh and Latrobe, Pa. Miss Brown will make her formal debut in October at the Academy Foyer, Philadelphia.

MRS. WOOD STEWART

Mildred Kreuder, contralto, was soloist with orchestra at the spring concert of Cornell University on April 28. She had equal success when she sang at Middletown, N. Y., on May 5. Miss Kreuder has been reengaged as soloist at the Reformed Dutch Church of Brooklyn and is also soloist at the Temple Emanu-El.

Elizabeth Druckenmiller, soprano, has been engaged as soloist at the Franklin Reformed Church of Nutley, N. J. Laura Snyder, soprano, from Mrs. Wood Stewart's Philadelphia studio, sang with success the role of Venus in Henry Hadley's *Mirtil* in Arcadia with the Reading Choral Society on April 29.

All of these are artists from the studios, either in New York or Philadelphia, of Mrs. Wood Stewart.

Pelosi for Florentine Grand Opera Company

Francesco Pelosi has been engaged as managing director of the new Florentine Grand Opera Company, which will give Andrea Chenier at the Metropolitan Opera House, Philadelphia, June 6, with Bernardo Du Muro singing the title role. The Florentine Grand Opera Company will also pre-



BENENICE ALAIRE.

coloratura soprano, winner of the Federation of Women's Clubs Liberty District Contest; she will now enter the Final Contest in San Francisco in June. Seated, Baroness Katharine Evans von Klenner, her instructor, whose pupil, Mignon Spence, won second prize several years ago in a similar contest.

sent Il Trovatore in Trenton, N. J., June 8.

Mr. Pelosi has been connected for the past fifteen years with the La Scala and the Pennsylvania Grand Opera Company (both of Philadelphia), which produced over 100 operas, including many novelties and the American premiere of *Kovanchina*. Mr. Pelosi has presented operas with such artists as Titta Ruffo, Riccardo Stracciari, Giovanni Zenatello, Pasquale Amato, Bernardo De Muro, Tamaki Miura, Myrna Sharlow and others.

Mrs. Robert Irwin Rogers Dies

Telegraphic news from Los Angeles, Calif., announces the death and burial of Mrs. Robert Irwin Rogers, first vice-president of the Los Angeles Philharmonic Orchestra. Mrs. Rogers passed away on May 16 after an operation. The deceased was connected with the orchestra since its founding, and, in the words of William A. Clark, who cabled from Paris, "The Orchestra Association has lost a most energetic and untiring worker."

Philadelphia Musical Academy Faculty Concert

A successful recital by members of the faculty was recently given at the Philadelphia Musical Academy, Philadelphia. The participants were: Rollo Maitland, organ-

ist; Lucius Cole, Charlton Lewis Murphy, Clara Zager, Raymond Brown, Louis Pearlman and Frederick Hahn, violinists; Frank S. Watson and William A. Schmidt, cellists; and John Leroy Bawden, Gladys E. Johnson, Marion Dougherty, Joseph W. Clarke and David Sokoloff, pianists. The program offered solo and ensemble numbers by Bach, Brahms, Beethoven, Ravel, Arensky and others. Mr. Hahn, director of the Philadelphia Musical Academy, presented several solo violin pieces.

Price of Sheet Music Reduced

The Music Publishers' Protective Association announces a reduction in the price of popular sheet music from forty cents a copy to twenty-five cents. This action is stated to be in line with reductions in most other commodities, and especially with the "Back to the Piano" movement. John G. Paine, chairman of the board of the association, emphasized the fact that the sheet music business is at present from 50 to 60 per cent below normal.

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MUSIC NOTES FROM COAST TO COAST

ROWAYTON, CONN. Wesley G. Sontag, composer-violinist, was soloist at a recent Sunday evening musical service at the Methodist Episcopal Church. With Walter Kob at the piano, the program consisted of compositions by Mozart, Haydn, Gluck, Paradies, Grieg, Palmgren, Gretchaninoff and Dvorak-Kreisler; several are transcriptions which Mr. Sontag has made for violin and piano.

SEATTLE, WASH. While the Seattle musical season, as far as noted visiting artists is concerned, has practically come to a standstill, local musical activities have taken on an exceedingly active trend. It is pleasing to observe, too, that interest in these activities is no less keen, seemingly, than in the celebrities concerts, and, as if spurred by the enthusiasm, the local participants are doing splendid work.

The Seattle Orchestral Society, Francis J. Armstrong, conductor, gave its Spring Concert, April 17. This orchestra, which has performed for several seasons under Mr. Armstrong, provides an opportunity for many persons interested in gaining orchestral experience to have the training they desire. Many of the personnel have gone into the Seattle Symphony Orchestra. Mozart and Locatelli were represented first on the program, followed by a number of shorter selections for strings, outstanding among them being a Reverie for six violins composed by Katherine Glen, Seattle composer. The Concert Waltz, Weiner Blut, for full orchestra, was so finely rendered that Mr. Armstrong finally consented to play it the second time.

Bruno Chilinski, young Polish violinist from the class of Moritz Rosen, was heard in an excellent program recently. Chilinski is a remarkable violinist. When Mr. Rosen presents a violinist, he is always a good one. But Chilinski outshone any that have been heard for many seasons. His technique was more than matched by his warmth of tone and musicianship. The Grieg Sonata (C minor), which he played with the assistance of John Hopper at the piano, was admirably rendered, while the brilliant d'Ambrosio concerto, which was given its first Seattle hearing, was a real achievement in interpretation. A short group of pieces concluded the program.

Helen Crowe Snelling, soprano, and Hazel Hammer Hill, pianist, were heard in a joint recital last month, drawing a capacity audience which was enthusiastically responsive to their renditions.

Helen Louise Oles, pianist, was heard in an attractive program at the Repertory Playhouse. Miss Oles' programs are always well attended and this fact alone is conclusive proof of the charm of her interpretations. One cannot refrain from es-



MIHO MILORADOVICH,

soprano, who appeared with the Mount Vernon, (N. Y.) Choral Society under the direction of Tali Esen Morgan, May 14. This artist sang, May 17, in *Severance Hall*, Cleveland, at the Festival of Music under the auspices of the Cleveland Y. W. C. A. (Apeda Photo.)

pecial comment upon the Glazounoff Theme and Variations included on the program, and a still further touch of modernism was given in her concluding group consisting of Albeniz, Bridge and Bartok. Cecilia Augspurger Schultz sponsored this farewell concert. Miss Oles is leaving shortly for Europe where she will study with Arthur Schnabel.

Sigma Chapter of Phi Mu Alpha, men's honorary musical fraternity of the University of Washington, presented Lyle McMullen, pianist, in recital. Mr. McMullen chose the F sharp Sonata No. 2 of Brahms for his opening, devoting the rest of his program to the works of Ravel, Griffes and Wessel. McMullen's progress musically has been followed during the past few seasons with pleasure and satisfaction, because he is primarily endeavoring to give expression to a very real talent which is his.

Another pianist who is attracting considerable attention is Kenneth Ernst, whose recent appearance at the Olympic won much favorable comment. Ernst is from the studios of Paul Pierre McNeely, and plays with the fluent technique which characterizes all McNeely pupils. His audience was enthusiastic.

From the Davenport Engberg School has come another sensational violinist in the person of Ethel Ann Reinig. She recently

gave a stupendous program including the Saint-Saens B minor concerto, Grand Faust Fantasia of Wieniawski, and the Zigeunerweisen of Sarasate with sixty piece orchestral accompaniment under the direction of Madame Engberg. This program she "topped off" with a group of solos with piano accompaniment. Miss Reinig is especially to be commended for her breadth of tone and her keen rhythmic sense.

The Seattle Treble Clef Club, directed by Edwin Fairbourn, and accompanied by Orpha Moser, gave a splendid program. The Treble Clef Club is composed entirely of women's voices and their ensemble, under Mr. Fairbourn, has brought them into the foreground as the leading organization of its kind in the city. In addition to soloists from the organization itself, Louis Arend Helder, baritone, was heard in a number of solos. Unusual features of the program included obligato for many of the choral numbers, some by one violin, some by two, some with harp, and finally in the presentation of *The Quest of Sigurd*, by Mary Carr Moore, composer of Los Angeles, an accompaniment of string quartet, flute, harp and French horns.

The American Guild of Organists presented two of their members, Walter Guernsey Reynolds and Frederick C. Feringer, in a joint recital, assisted by the Kirchner Cello Quartet.

Piano pupils of John Hopper were heard recently in an interesting recital at the Cornish School.



WALTER GRIGAITIS,

noted operatic conductor, who has been engaged as musical director of the new Florentine Grand Opera Company. Mr. Grigaitis will conduct this organization, June 6, in a performance of *Andrea Chenier* at the Metropolitan Opera House, Philadelphia, and June 8, *Il Trovatore* at Trenton, N. J.

Program of Edgar Stillman-Kelley Compositions Presented by Cincinnati Conservatory Students

An excellent program of original compositions by students of Edgar Stillman-Kelley was given in the concert hall of the Cincinnati Conservatory of Music on April 24. The program included: Prelude and Fugue in D minor for oboe, clarinet and bassoon, Charles Stokes; Suite for piano in G major, Clara Gregory Bridge; Trio in A minor for violin, cello and piano, Paul Wozencraft; Prelude and Quadruple Fugue in C minor, for two pianos, Charles Elliott Fouser, and String Quartet in E minor, also by Charles Fouser. Mr. Kelley participated in the program as one of the pianists in Mr. Fouser's Quadruple Fugue, Mr. Fouser being the other.

One of the requisites at the Cincinnati Conservatory of Music for the degree of Master of Music, is the composition of a double fugue, but Mr. Fouser exceeded the requirements for this honor by handing in a quadruple fugue based upon four independent themes. While many might feel this to be a very stereotyped form of composition, let it be remembered that Wagner would not have been able to compose his highly emotional Prelude to the Meistersinger had he not acquired a contrapuntal technique which qualified him to combine three of the lead-

ing themes in the coda of this brilliant orchestral vorspiel.

Mr. Fouser's work evidenced a remarkable facility in this higher form of writing. The fugue was preceded by a Prelude of dignity and musical interest, which resulted from the fine voice leadings of the several motives.

The number by Charles Stokes likewise involved the same principles of structure. The fact that the instruments employed in the performance had such pronounced tone qualities rendered this melodious fugue, with its scholarly prelude, especially easy for the layman to follow.

The Suite for piano in G major, played by the composer, Clara Gregory Bridge, showed careful study and individuality of style.

The sonata form was represented by the two movements of the string quartet by Charles Fouser, and the two movements of the Trio by Paul Wozencraft. An interesting feature of the latter work was variations on a characteristic Welsh melody. The second movement of Mr. Fouser's quartet received the special commendation of the audience. This movement would lead one to expect other compositions of promise from this writer.

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THE PIANO

and Other Musical Instruments

William Geppert

At last the newspaper publishers are making moves to equalize the unequal manner in which the radio broadcasters have been operating. It is hardly fair, it would seem, to have broadcasters take the news from the daily papers as soon as they are issued and before they can be distributed and give the startling news of the day to the listeners-in. While this purloining of news has no precedent set as being unethical it is evident, however, that the edge of the news is taken off, and while one or two newspaper publishers have maintained that it helps the selling of the papers, close observation will indicate that there is a large number of people who are satisfied with the news of the day from the radio as against the trouble of getting a daily paper.

Prevailing efforts of newspaper editors of getting out big editions, following probably the method of the New York Times, also the New York Sun, in a great number of pages, militate against a benefit to advertisers. Not only does the radio in this broadcasting of news become a competitor of the daily papers, but the advertising over the radio is a still greater competitor. All this, in return for the free advertising the daily papers give every day in the week to the broadcasters.

The Chicago Tribune maintains that the printing of the programs over the radio is purely advertising matter and this the readers of this department of the MUSICAL COURIER have read time and again in protests as to the injustice of that free advertising. "The radio, of course, comes in as a competitor in music, and while much of the programs represents the work of musicians, it is inadequate to fill in the void created through the lack of patronage of the artists that existed before the advent of the radio."

These protests of the newspaper publishers certainly will bring about a readjustment. It must be admitted that the value of radio advertising is diminishing, and this through the lack of consideration for the listeners-in who are compelled to hear advertising talks which are repellent, not only in text, but in the loud-mouthed declarations of the announcers who know nothing about the subject on which they are talking but, generally parrot-like, read what they are provided with, and this in a strident emphasis which kills all music before and after the yelps which, if personally uttered in the home of a listener-in, would cause a physical contact, if the listener-in were physically strong enough to expel the intruder.

When it is said that interest in the radio is diminishing, there is expressed an opinion that is carried out for any one who will investigate this phase of radio broadcasting. Musicians have complained that the radio has hurt their business and, with this, the musicians have had to contend with the talks.

All in all, musicians must turn to the basic musical instrument, and there arise, at times, various criticisms which bring about somewhat desolate view-points. For instance, the present writer has been criticized by piano dealers and salesmen, not many to be sure, for recent comments as to the upright piano and the cheap grand piano.

Few musicians lend their aid toward the selling of pianos. They should do this gratuitously, but always the inevitable commission demand is in evidence and the dealers have built up an antagonism against the musicians which has bred a return, and this breach has taken from the piano one of its

greatest sustainers, for the musicians should work with the dealers and help in the creating of a demand for the piano, instead of resting solely upon "What is there in it for me?"

One dealer in particular has argued with the present writer against a statement made recently that a sixty-five note upright piano would be put on the market and sold at retail for less than \$200. In truth, one manufacturer has produced a piano like this, and that piano is to be marketed by the manufacturer to be sold at retail for \$190. The dealer will receive the same markup proposition in the wholesale price that has heretofore carried in the relations between manufacturer and dealer.

Added to this protest of a dealer, there come three or four from musicians who claim that such pianos as a sixty-five note upright for \$190 were, to use an expression, "killing music."

It is useless to go into an argument with criticisms of that kind for if one thousand homes that are now without pianos, but with radios, and with the average price of the radio being \$50, wherein can a piano whereon practically all music of the home can be played for \$190, then certainly the radios, at thirty-five to fifty dollars, are doing more to kill music than all the pianos that can be put into the homes of this country, whether cheap or high-priced.

The musicians seemingly stand back and talk; they do not endeavor to overcome this competition of the radio, anymore than the newspapers, up to the present time, have met competition. The instrumental musicians are banded together, have been making a fight against the talkies; yet the radio prevails, although the crest of the popularity of the radio evidently has been reached and now will come a weakening which will cause the broadcasters to awaken to the fact that they cannot compete with the daily papers with advertising and obtain from the daily papers the free advertising that has kept alive the radio and must be utilized by the radio to hold its interest, provided there is a general reconstruction of advertising broadcasting which the present methods are building to aversion.

There is a linking chain to all that is said herewith which comes to the point of the piano interest, and manufacturers and dealers in pianos should watch what is going on and take advantage of the weak spots in these business disturbances; for it all comes to the point of buying and selling and the absurd idea that music is not a business must be laid aside.

The number of dealers throughout the country is diminishing and soon there may be probably twenty-five per cent in the business of selling pianos, and this twenty-five

per cent must affiliate with the musicians. The musicians are increasing while the piano dealers, as to units, are diminishing. This gives the musicians a power which is worth while for the dealers to meet, but not on a commission basis. The dealers are providing for the musicians the real basis upon which those that teach can obtain pupils. Also the piano provides the ways and means of creating a patronage for musical events. As one goes over the country one sees the evident desire in smaller centers to listen in to the work of the artists themselves, instead of being relayed over broadcasting stations and depending upon radios that the listeners-in do not know how to tune in on, and which bring blasts of music with added hurricanes of advertising talks.

There is a desire to hear the musicians themselves without the relay. When the listeners-in are compelled to submit to a second relay through phonograph records, and with no knowledge of how to tune-in properly, then do the musicians come into their own, for we cannot find a balance in favor of radios when we consider the loss in concert work of public musical events.

Musicians should call attention of the ministers of the gospel throughout the country to Sunday indiscretions in using the radio for business purposes. To listen in to a sermon by some great divine and then have that immediately followed by the mouthings of some strong-lunged announcer about a patent medicine is not conducive to an observance of the holy day. It is useless to say that the Sunday newspapers carry advertising, for one can turn aside a printed advertisement but it is mighty hard to "duck a radio yelp" when one desires to use the radio for the obtaining of the good things that have to compete with the bad.

A. P. Willis' 86th Birthday

One of the well known piano men on this continent, but not a citizen of the United States, is A. P. Willis, known as the Dean of Canadian piano men, who now has just passed his eighty-sixth birthday.

In a long article published in the Montreal Gazette of May 11 there is given a life history of this remarkable man, who, the Gazette says, "has but one last wish, and that is to live long enough to see the world return en masse to music as a means of expression, to see the piano occupy its rightful place in every home."

Commenting upon this attitude of Mr. Willis, the Gazette says further:

And as the years go on, Mr. Willis says that he becomes more convinced that such a time will come, and come soon. People will soon tire of having mechanical music made for them, and realizing the benefits which the study of music brings, needing some form of expression of their emotions, will turn to music, and to the piano, which is the foundation for musical training.

It may be said by the present writer that Mr. Willis has followed traditional paths in his vocation, and this has given expression through his efforts to present to the people in his territory all the assistance possible in the providing of music for their benefit, not only through articles in the papers, but also through work in the assisting in musical events, and in the love for music shown on his own behalf. Mr. Willis has not only assisted in creating a desire for the good in music, but has done this through his love of music and combined that with the benefit that comes to the commercial side of music in his business.

Mr. Willis is well known to the piano men of this country, and this through his efforts to help music. His work gives an illustration to all piano men who sincerely believe in the piano, and his example should be followed by those men at the present time.

There is no question but that the piano is coming back through just such men as Mr. Willis, and this was given expression in a recent meeting of the American Music Teachers' League, held in the Steinway Building, New York City. John L. Bratten, former editor of Music and Youth, the guest speaker at this meeting, drew attention to the fact that the private teacher is the foundation of all music. He said:

If the present unhappy state of the music teacher be analyzed it will be found an old story in music, and merely an indication that we are passing through an evolution period. Before the time of Liszt, music had fallen into an uninteresting groove. In 1898 when the Pianola was brought out, even such men as Sherwood, Matthews and Mason shook their heads and wondered if music teaching were not doomed. Despite this, 364,000 pianos were sold in 1909, the greatest number in the history of the industry. We are now on the threshold of the greatest renaissance ever known. As soon as the country faces about, better times are sure to come for the music teacher.

This seems somewhat apart from the comments as to the work of Mr. Willis, but it indicates that the men in earnest as to music, those who believe in the future of it, are doing their utmost to assist in the revival that now is taking place. It also illustrates the close connection that exists between the real piano man, the piano man who loves the piano because he loves music, and the music teachers. The piano man must have the assistance of the music teachers in all that is being done.

We may never reach the high peak of piano production again, but there is one thing apparent—the work of such men as Mr. Willis in holding to the high quality of the piano, and not to the creation of a demand for no-tone pianos.

The MUSICAL COURIER joins with many others in the hope expressed by the Montreal Gazette, that "Mr. Willis will have many long years of devotion to the cause of music, a devotion which has earned him the reputation of a lover and patron of music."

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MUSICAL COURIER

Weekly Review OF THE World's Music



ARTHUR KRAFT

Who Last Week Completed His Sixth Consecutive Year as Tenor Soloist
at the Bach Festival, Bethlehem, Pa.

